

University of Nebraska - Lincoln

DigitalCommons@University of Nebraska - Lincoln

Honors Theses, University of Nebraska-Lincoln

Honors Program

2021

Esperanza Rising and Identity: Exploring Literature and Self in Upper Elementary School

Emma Fuller

University of Nebraska - Lincoln

Follow this and additional works at: <https://digitalcommons.unl.edu/honorstheses>



Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), [Curriculum and Instruction Commons](#), [Curriculum and Social Inquiry Commons](#), [Educational Methods Commons](#), [Elementary Education Commons](#), [Gifted Education Commons](#), and the [Language and Literacy Education Commons](#)

Fuller, Emma, "Esperanza Rising and Identity: Exploring Literature and Self in Upper Elementary School" (2021). *Honors Theses, University of Nebraska-Lincoln*. 385.

<https://digitalcommons.unl.edu/honorstheses/385>

This Thesis is brought to you for free and open access by the Honors Program at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Honors Theses, University of Nebraska-Lincoln by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.

ESPERANZA RISING AND IDENTITY:
EXPLORING LITERATURE AND SELF IN UPPER ELEMENTARY SCHOOL

An Undergraduate Honors Thesis
Submitted in Partial fulfillment of
University Honors Program Requirements
University of Nebraska-Lincoln

by
Emma Fuller, BA
Elementary Education (K-6)
College of Education and Human Sciences

September 18, 2021

Faculty Mentor:
Ricardo Martinez, PhD, Education

Abstract

Upper elementary students benefit from exposure to windows and mirrors in literature. The term “mirrors” refers to when students can relate to characters and situations, and see their own lives valued in an academic context. Mirrors are important for representation in schools because it allows students to reflect on their own learning. “Windows” allow students to see a perspective into other people’s lives. They are important because they encourage reflection on different ideas and empathy among students. One of many literary works with strong “windows” and “mirrors” is Pam Munoz Ryan’s *Esperanza Rising*. In this Senior Project, I focused on applied knowledge in creating a resource centered on personal identity for instructors of fourth- and fifth- grade students to teach *Esperanza Rising*. Using activities that stem from reading, in this unit, students will deepen comprehension of the text, practice several forms of writing, and make connections to their own life. As part of the project, Teaching Slides and Lesson Commentary were created that connect to Common Core State Standards for 4th and 5th grade. Overall, this project provides a formula for building literature instruction with attention to varying perspectives.

Key Words: Elementary Education, Literature, *Esperanza Rising*, Fourth Grade, Fifth Grade, Windows and Mirrors

Appreciation

This project would not have been possible without the support of my faculty mentor, Dr. Ricardo Martinez. I appreciate the countless hours spent reading, listening, and providing feedback to improve this resource. Beyond a professor's view, he also gave me a window into a teacher's view on pre-made lessons to make this project as useful in varied classrooms as possible. I would also like to thank my mom, Anne, who instilled a love of children's literature in me and provided a starting point for researching books for this project.

Description

Esperanza Rising is a historical fiction book written by Pam Muñoz Ryan. It is a coming-of-age story set in the 1930s, in which a thirteen-year-old must leave the life she has always known in Mexico and move to the migrant worker camps in the United States. However, her problems do not end with the change of scenery, and she must grapple with conflict between fellow workers, medical worries, and unfair treatment. Along the way, Esperanza must learn about her values, strengths, and personal identity.

In this unit centered on personal identity, students will develop reading and writing skills and an understanding of figurative language, especially metaphor and imagery. In addition, students will practice writing from multiple perspectives, identify themes, compare and contrast characters, and analyze character development, among other things. The structure of the unit can also be replicated using other literary works as newer books are created by emerging authors.

Materials **included** in this resource are the following: [Esperanza Rising Teaching Slides](#) (see page 11), [Lesson Commentary](#) (see page 44), Worksheets: [Key Moment 1](#) (see page 65), [Key Moment 2](#) (see page 66), [Key Moment 3](#) (see page 69), [Wrapping Up](#) (see page 73), [Final Project Organizer](#) (see page 77), and [Prediction Journal](#) (see page 64).

Additionally, as a historical fiction book, *Esperanza Rising* lends itself to extensions in social studies. The attached [resource](#) includes guiding questions for a unit of social studies running parallel with the reading unit. Several example lesson plans are also included.

Materials **recommended** to accompany this resource include the following: *Esperanza Rising* books (1 copy for every 1-3 students if possible), folders to collect worksheets, copies of worksheets linked above, chromebooks/iPads (not required).

Table of Contents

Introduction	<u>6</u>
Unit Outline	<u>7</u>
Teaching Slides	<u>10</u>
Lesson Commentary	<u>43</u>
Overall Reflection	<u>57</u>
Appendix A: Worksheets	<u>62</u>
Appendix B: Social Studies Resources	<u>82</u>
Social Studies Unit Outline	<u>83</u>
Social Studies Lesson 1	<u>90</u>
Social Studies Lesson 2	<u>93</u>
Social Studies Lesson 3	<u>96</u>
Esperanza Rising Text Set	<u>99</u>
Works Cited	<u>101</u>

Introduction

Authors are constantly publishing new literature, yet many schools continue to teach the same books year after year. When I attended my literacy practicum as a college student, I saw the 4th grade class reading the exact same book I read in 4th grade and knew there was a potential problem. This sparked my thinking about all the literature that must have been published during my school years. Surely there were other books that my practicum students could read that were more recently written. As I researched teaching literature in elementary schools, I knew I wanted to focus on helping students develop an appreciation for diversity and an understanding of personal identity. In my research, I learned about windows and mirrors in literature, and used this framework to ground my reading unit around personal identity.

Students can and should encounter windows and mirrors in literature. The term “mirrors” refers to when students can relate to characters and situations, and see their own lives valued in an academic context. Mirrors are important for representation in schools. “Windows” allow students to see a perspective into other people’s lives. They allow students to be more empathetic and understanding about how people think and live differently than they do. Both are vital. Good literature gives students opportunities to see a different perspective *and* reflect on their personal perspective. Using literature as both a window and a mirror allows students to learn about their identity and the identities of others (Tschida et al).

Originally, I planned to create a year-long literary resource with four books (*Esperanza Rising*, *Caterpillar Summer*, *The Queen Bee and Me*, and *Efren Divided*) centered on identity. However, I decided that less is more, and chose to focus on one book. As new books are written, I believe it will be more beneficial to adapt the Key Moments, personal connection, and final project framework used in this resource to newer books and perspectives that are important to

each individual classroom. In this Senior Project, I synthesized my knowledge gained in college coursework about teaching reading and writing to students with research about windows and mirrors in literature. I applied these understandings to create a resource for teaching *Esperanza Rising* and a framework for grounding literary learning in personal identity.

Positionality

Because this unit is centered around personal identity, it is important to include a positionality statement. I identify as a white heterosexual able-bodied female. I am a preservice teacher studying at the University of Nebraska-Lincoln. From a young age, my mom instilled a love of reading in me, and a passion for finding diverse authors and perspectives to read. Someday, I hope to have my own third or fourth grade classroom, where diversity is celebrated and literature and history are forefronted in learning. I want to be a teacher because I love working with children, I enjoy helping people grow into their potential, and I know the positive impact a quality education can have on a student's life.

Unit Outline

Historical fiction is a genre that allows for easy connections to social studies and often provides great windows and mirrors to multiple perspectives. Pam Muñoz Ryan does a masterful job at showing many nuances to problems Esperanza faces throughout *Esperanza Rising*. Despite the main character's young age, the dialogue and actions showcase the perspectives of many characters. At the beginning of the book, Esperanza is happy and comfortable with an upper-class lifestyle. Everything turns around after her father is killed, and beside the obvious tragedy of losing a parent, Esperanza's mother faces pressure to marry her deceased husband's brother for his political gain. He proves very powerful and points out that Esperanza's mother must consider all the employees of the ranch and their wellbeing in her decision. Although Esperanza does not know all the complicated options her mother must weigh, she does understand the enormous pressure she faces. The mother and daughter decide to join a close family of servants moving to America for work, but Esperanza must leave her grandmother behind in Mexico.

During travel and upon arrival in America, Esperanza must grapple with the reality that she is no longer treated with the privilege of a wealthy rancher's daughter, and must learn to treat the other people on the journey with respect. Her problems do not end after the move, as she has to learn how to work. Her uncalled hands must get dirty, and she has to be humble because most people her age already know how to work. After a series of humiliations, she gets frustrated and fights with her few friends. A dust storm causes her mother to fall ill, and Esperanza must work on the farms instead of completing jobs inside the migrant worker camp. As she is working with each crop through the seasons, Esperanza hears the viewpoint of many different workers. Some want to strike, while others need the stability of a consistent income to feed their families. She has to decide what is right and wrong in a situation that is not clear cut.

Esperanza Rising can be broken into smaller sections based on the plot. The following is a helpful guideline:

- Life before and deciding to leave Mexico
 - Pages 1-56- Introduction and Key Moment 1
- Migration and traveling
 - Pages 57-99
- Worker camp life
 - Pages 100-157- Key Moment 2
- Joining the workforce
 - Pages 158-198
- Ending
 - Pages 199-253- Key Moment 3, Wrapping Up, and Final Project

The main teaching points in this unit revolve around three memorable and important moments in *Esperanza Rising*. **Key Moment 1** happens when Abuelita tells Esperanza that life is full of mountains and valleys. She teaches Esperanza how to crochet with mountains and valleys, but Esperanza must learn her metaphorical meaning throughout the book. **Key Moment 2** occurs after Esperanza has faced challenges, but has not learned how to be humble. She makes a fool of herself trying to sweep the square, and all the other workers laugh at her poor sweeping skills. She was too proud to ask for help, and this embarrassing incident became a turning point in her life. **Key Moment 3** is a meaningful moment she shares with Miguel, the son of the former servant family. Although they were always regarded equally by Esperanza's dad, she did not always see herself on the same level as Miguel. After a year of hardship and personal growth, Esperanza revisits a metaphor with Miguel about being on two different sides of a river.

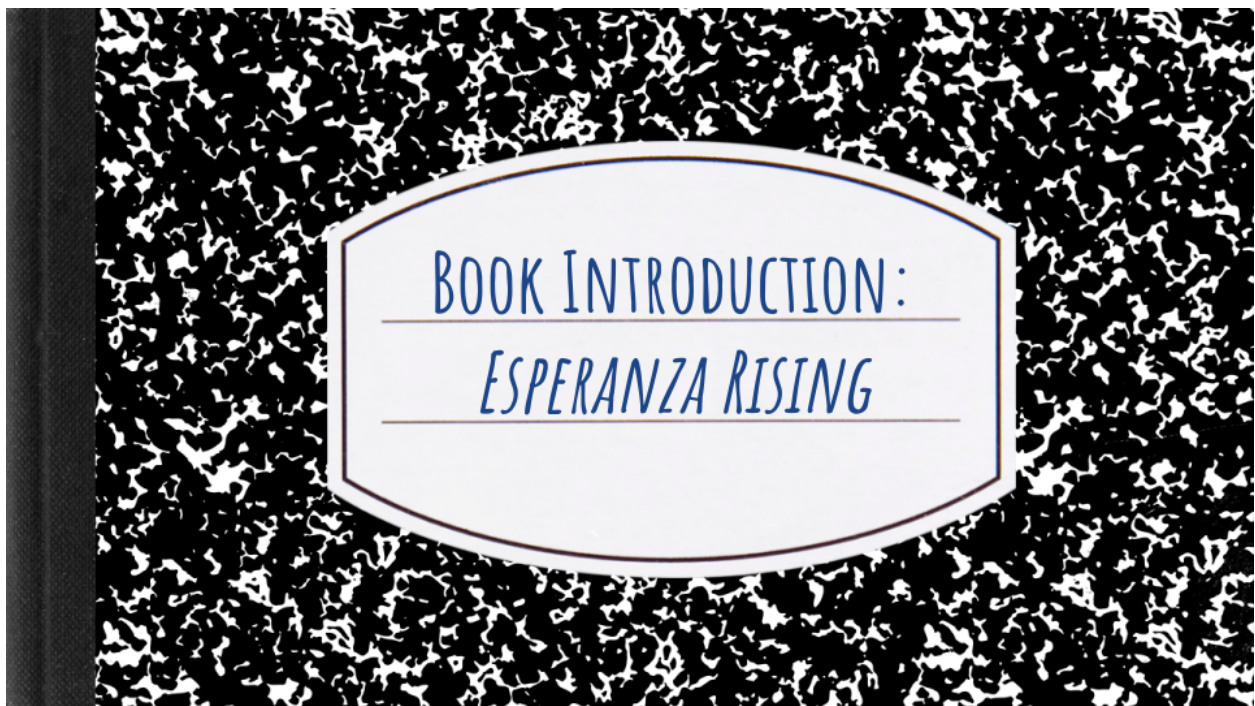
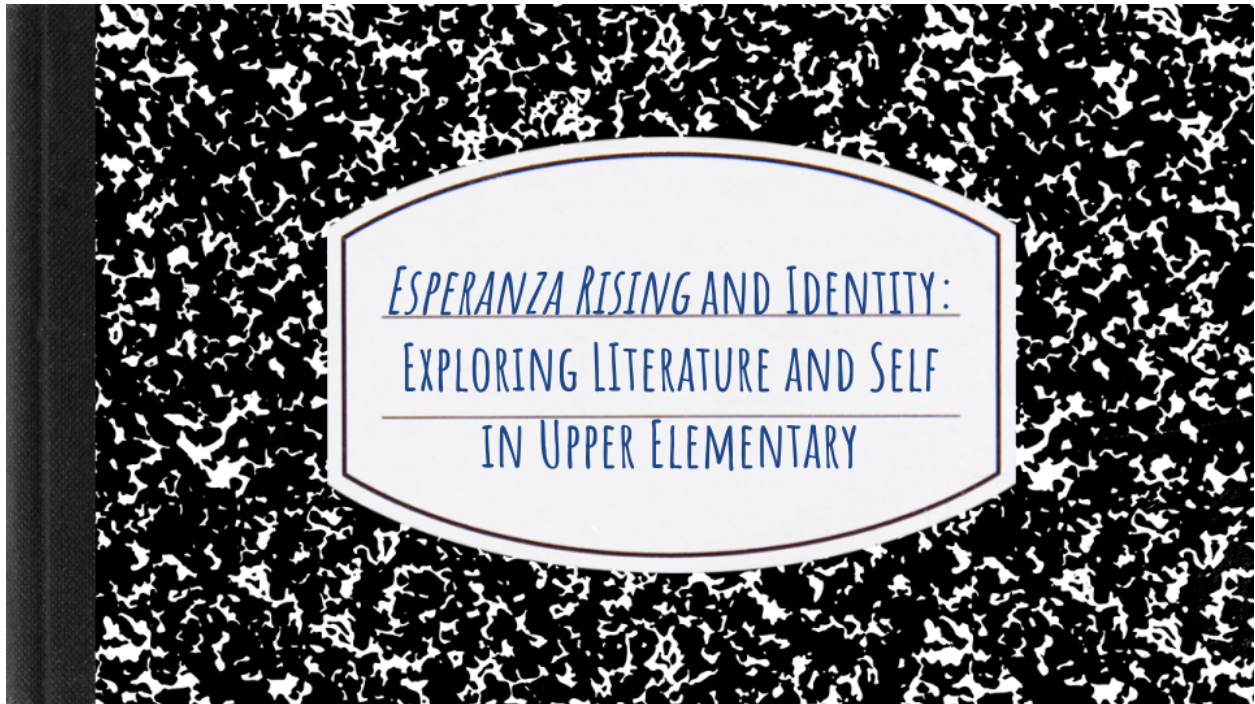
Each Key Moment relates events or characters in the book with the reader to personalize learning and allow students to grapple with windows and mirrors into their own identity and others' identities. Throughout the unit, I focused on relating the setting of the book to Nebraska because I will be an educator in Nebraska; however, the specific state or region used for comparison should be adapted to reflect the personal connections of students in your classroom.

Worksheets for each of the three Key Moments identified and the final project can be found in the appendix. They accompany the slides for their respective lesson. In addition to these moments, throughout the book, students can track predictions using the prediction journal. This will benefit students' reading skills by allowing them to think about what might happen next, and correcting or changing their predictions as they learn new information.

It is also important to ensure that nonfiction texts are used to supplement and provide factual background for fictional texts (as stated in *Unpack Your Impact* page 127). In this case, it is recommended that teachers also consider using nonfiction books about the historical experiences discussed in the unit below and *Esperanza Rising*. A few examples of **historical texts** to include are: *Children of the Great Depression* by Russell Friedman, *Dear Mrs. Roosevelt: Letters from Children of the Great Depression* by Robert Cohen, and *Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories* by S. Beth Atkin. Additional **fictional titles** that could be recommended to students interested in this topic include the following: *Out of the Dust* by Karen Hesse, *Christmas After All: The Great Depression Diary of Minnie Swift*, *Indianapolis, India, 1932* by Kathryn Lasky, *A Letter to Mrs. Roosevelt* by C. Coco De Young, *Blue Willow* by Doris Gates, and *Survival in the Storm: The Dust Bowl Diary of Grace Edwards* by Katelan Janke.

Teaching Slides

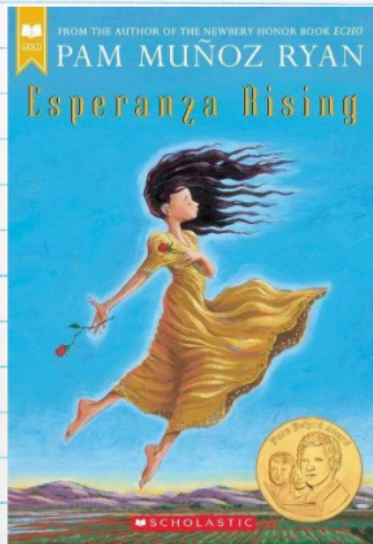
The following slides are intended for student-facing instruction. There are resources such as videos and learning tools linked to the lesson slides. Most video links are connected to the picture on the slide and all slides have corresponding notes/commentary for teachers. Included in the slides are: an introduction to the book, author, and background information, three Key Moments, a wrapping up activity, and a final project. Each section is intended to be taught at a different point in the book, so the slides can be used throughout the reading unit. The introduction should happen before students start reading. Key Moment 1 should be completed after the students have read pages 1-57, Key Moment 2 is completed after reading pages 58-157, and Key Moment 3 is completed after finishing the book. Then, the Wrapping Up section and the Final project will allow students to deepen understanding and application of concepts learned while reflecting on *Esperanza Rising*. The purpose of the Key Moments is to highlight the memorable, meaningful, and important moments in the book that students can connect to their own personal identity and understand various perspectives in the text and world. Each Key Moment is also anchored in a different content standard that relates to the important plot events and will further learning about figurative language, point of view, character traits, and more.



LEARNING OBJECTIVE:

The students will be able to...

- Describe major historical events of the 1930s
- Understand new vocabulary
- Use textual evidence to find the meaning of a word



Author: Pam Muñoz Ryan

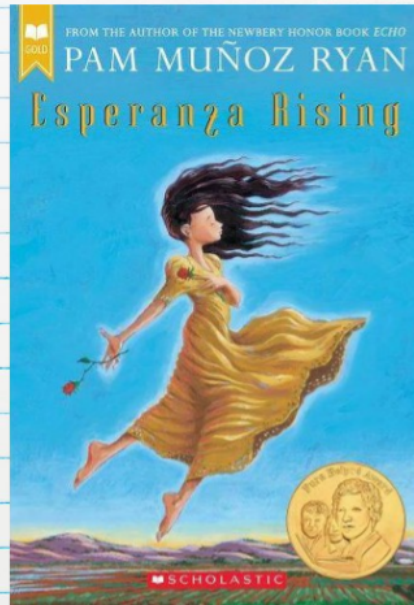
PREVIEW AND PREDICT

Based on the cover...

Who is the main character in the book?

What do you think the title means?

Where do you think this story takes place?



VOCABULARY

Migration: movement of people to a new area or country in order to find work or better living conditions

Immigration: the act of permanently moving to another country

Okies: a migrant agricultural worker from Oklahoma who had been forced to leave their home during the depression of the 1930s

SETTING

Place: Aguascalientes, Mexico and California Central Valley



AGRICULTURE AND CROPS

Aguascalientes, Mexico

- grapes
- papayas
- figs
- guavas



California Central Valley

- onions
- cantaloupes
- almonds
- plums
- potatoes
- avocados
- asparagus
- peaches

SETTING

Time: Early 1930s- Great Depression, Dust Bowl, Migrant Worker Camps



USING TEXTUAL EVIDENCE

This text uses many Spanish words. If you do not speak, read, or understand Spanish...

Use textual evidence!

What does "mi nieta" mean? What does "Abuelita" mean?

Tea was ready in Papa's study and so was Abuelita.

"Come, mi nieta, my granddaughter," said Abuelita, holding up yarn and crochet hooks. "I am starting a new blanket and will teach you the zigzag."

WHAT TO THINK ABOUT AS YOU READ

What do you think will happen next?

What would you do if you were in Esperanza's shoes?

Big Question:

How are Esperanza's challenges similar or different to the challenges you face?



LEARNING OBJECTIVE:

The students will be able to...

- Describe Esperanza's point of view
- Evaluate how point of view impacts how events are described
- Analyze figurative language in the book

POINT OF VIEW

15

Whose point of view is this story told from? How do we know?

How would the story change if it were told from Abuelita's point of view? Mama? Miguel?



FIGURATIVE LANGUAGE: METAPHOR

16

Metaphor: a figure of speech that describes an object or action in a way that is not literally true, but helps explain an idea or make a comparison

Example: It's raining cats and dogs outside.
She is a walking dictionary.



Turn and talk: What other metaphors do you know?

FIGURATIVE LANGUAGE: METAPHOR

Example from *Esperanza Rising*:

peppermint.

"What happened to your finger?" asked Abuelita.

"A big thorn," said Esperanza.

Abuelita nodded and said thoughtfully, "No hay rosa sin espinas. There is no rose without thorns."

Esperanza smiled, knowing that Abuelita wasn't talking about flowers at all but that there was no life without difficulties. She watched the silver crochet needle drop and land on the table.

MOUNTAINS AND VALLEYS



MOUNTAINS AND VALLEYS

19



MOUNTAINS AND VALLEYS

20

What does Abuelita mean when she says,
"After you have lived many mountains and
valleys, we will be together."

-Page 51



WHAT TO THINK ABOUT AS YOU READ

What do you think will happen next?

What would you do if you were in Esperanza's shoes?

What are the mountains and valleys in Esperanza's experience?

Big Question:

How are Esperanza's challenges similar or different to the challenges you face?



ESPERANZA RISING:
KEY MOMENT 2

LEARNING OBJECTIVE:

The students will be able to...

- Compare and contrast Isabel and Esperanza's character traits
- Compare and contrast two parallel events in *Esperanza Rising*
- Compare and contrast the two main settings in *Esperanza Rising*

CHARACTER TRAITS



24

Character Traits: all aspects of a person's behavior and attitudes that make up their personality

Examples:

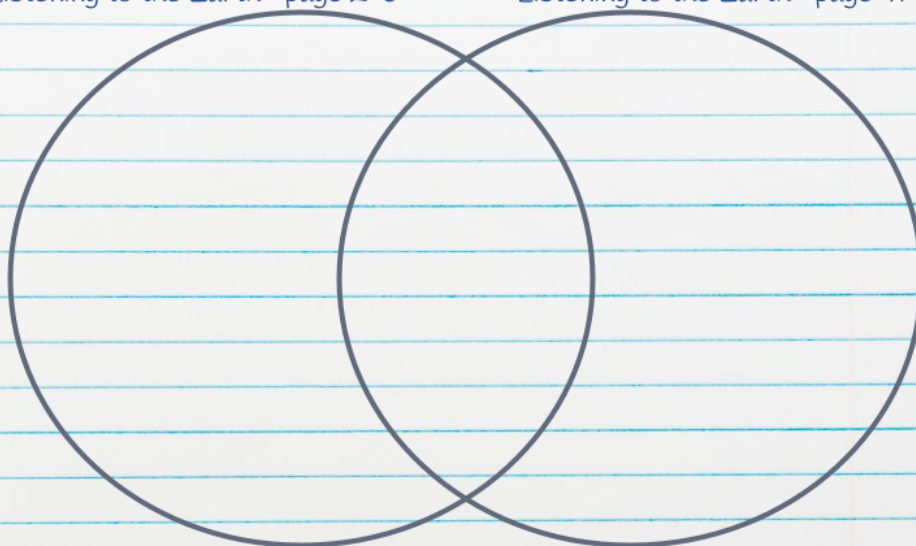
- Positive: loyal, brave, happy, honest, responsible, caring
- Negative: annoying, disrespectful, arrogant, lonely, rude

COMPARING AND CONTRASTING EVENTS

25

Listening to the Earth- page 2-3

Listening to the Earth- page 91-93

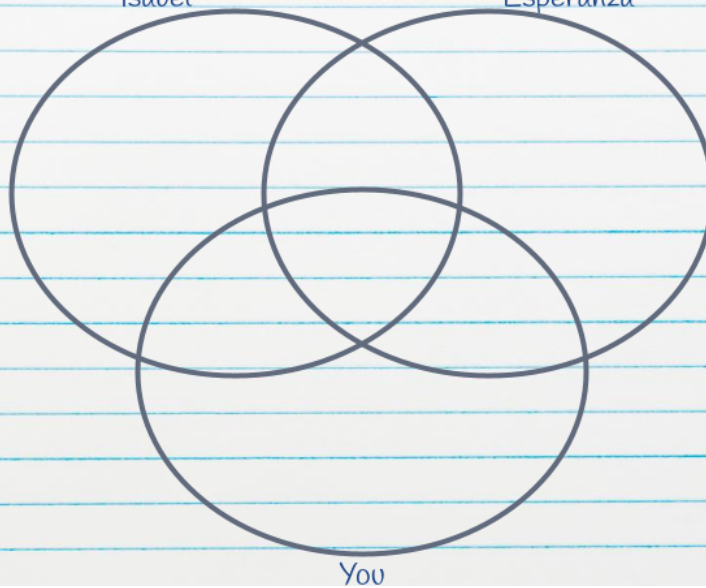


COMPARING AND CONTRASTING CHARACTERS

26

Isabel

Esperanza



SETTING

27

Place: Aguascalientes, Mexico and California Central Valley

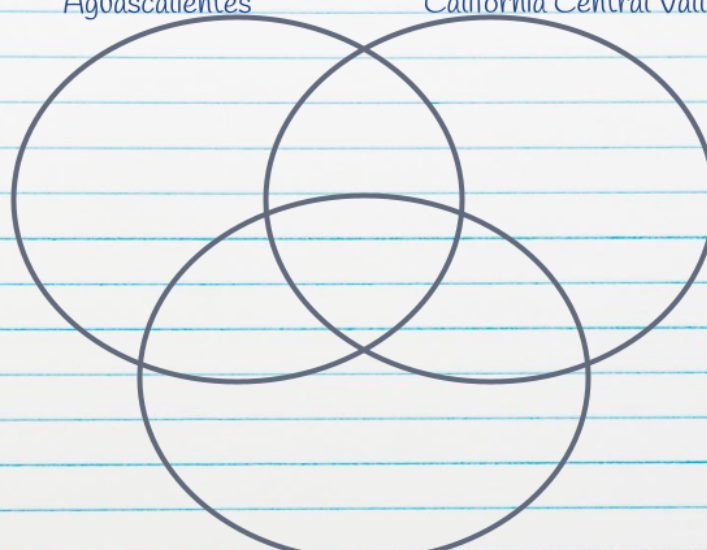


COMPARING AND CONTRASTING SETTINGS

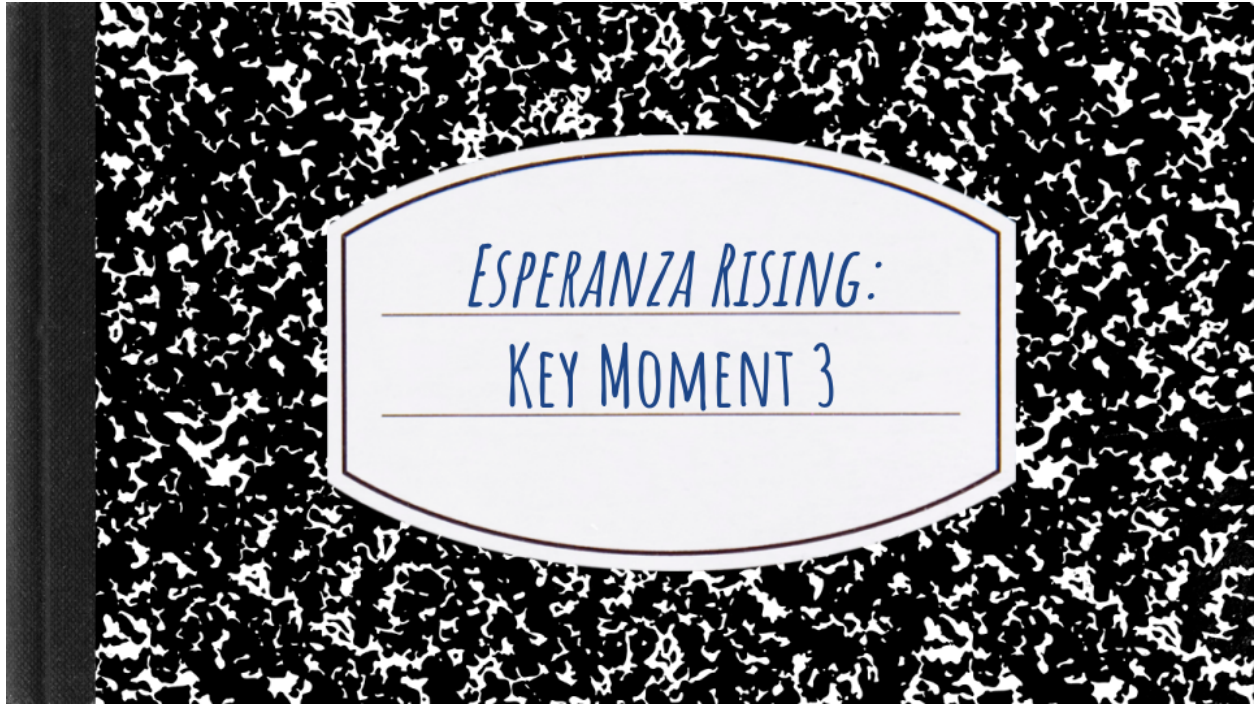
28

Aguascalientes

California Central Valley



Nebraska



LEARNING OBJECTIVE:

The students will be able to...

- Discuss the figurative language in *Esperanza Rising*
- Analyze imagery and metaphor using examples from *Esperanza Rising*

FIGURATIVE LANGUAGE: IMAGERY



31

Imagery: when a writer appeals to a reader's senses by using descriptive and figurative language. This can include the sense of taste, touch, smell, sight, and sound

Examples:

- After the long run, he collapsed in the grass with tired and burning muscles. The grass tickled his skin and sweat cooled on his brow.
- My head is pounding like a drum.

EXAMPLE OF IMAGERY FROM *ESPERANZA RISING*:

32

her close. Josefina marched toward the shed, looking straight ahead. Hortensia and Esperanza stayed close behind, never letting go of each other.

One of the women from their camp called out. "We make less money packing asparagus than you do when you pick cotton. Leave us alone. Our children are hungry, too."

When the guard wasn't looking, one of the strikers picked up a rock and threw it at the woman, barely missing her head, and the workers all hurried toward the shed.

The strikers stayed near the road, but Esperanza's heart was still beating wildly as she and the women took their places to pack the asparagus. All day, as she sorted and bundled the delicate spears, she heard their chanting and their threats.

That night at dinner Alfonso and Juan told problems in the fields.



FIGURATIVE LANGUAGE: METAPHOR

33

Metaphor: a figure of speech that describes an object or action in a way that is not literally true, but helps explain an idea or make a comparison

Example: Life is a highway.
She is a walking dictionary.



Turn and talk: What other metaphors do you know?

MOUNTAINS AND VALLEYS

34

What does Abuelita mean when she says,
"After you have lived many mountains and
valleys, we will be together."

-Page 51



METAPHOR AND IMAGERY

Metaphor and imagery are even more powerful when they are used together in writing.

Example: Bright sun rays peeked through my window and onto my face. I was a cocoon of warmth, and my pillow was a cloud under my head. My eyes adjusted to the light, and I saw a miraculous blanket of snow dusting everything outside! My heart leaped with joy as I raced to find my coat and hat.

METAPHOR AND IMAGERY

Example from *Esperanza Rising*:



WRITING POETRY WITH METAPHOR AND IMAGERY

Write a poem about Esperanza using metaphor and imagery.

Poem Options:

- Haiku
- Acrostic
- Limerick



WRITING POETRY WITH METAPHOR AND IMAGERY

Haiku: a three-line poem composed of simple, striking language in a 5-7-5 syllable structure.

Example:

Haiku Example 3 :

Yellow heads swaying
Leaves dancing in the soft breeze
Sunbeams kiss the grass



WRITING POETRY WITH METAPHOR AND IMAGERY

Acrostic: a poem in which the first letter of every line contains a hidden word/message

Example:

Wind to snow to get to the sea
In the snow, the kids play.
Near our house, a pyramid of
 snow grows.
THE EARTH SLEEPS IN WINTER.
Even on cold days, I like to play
 outside.
Restful and peaceful, all the
 people go to sleep. **GOOD
 NIGHT!**

WRITING POETRY WITH METAPHOR AND IMAGERY

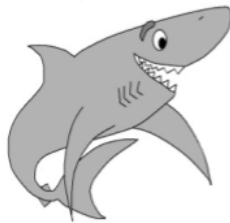
Limerick: a five-line poem (three long and two short) with a rhyme pattern of AABBA

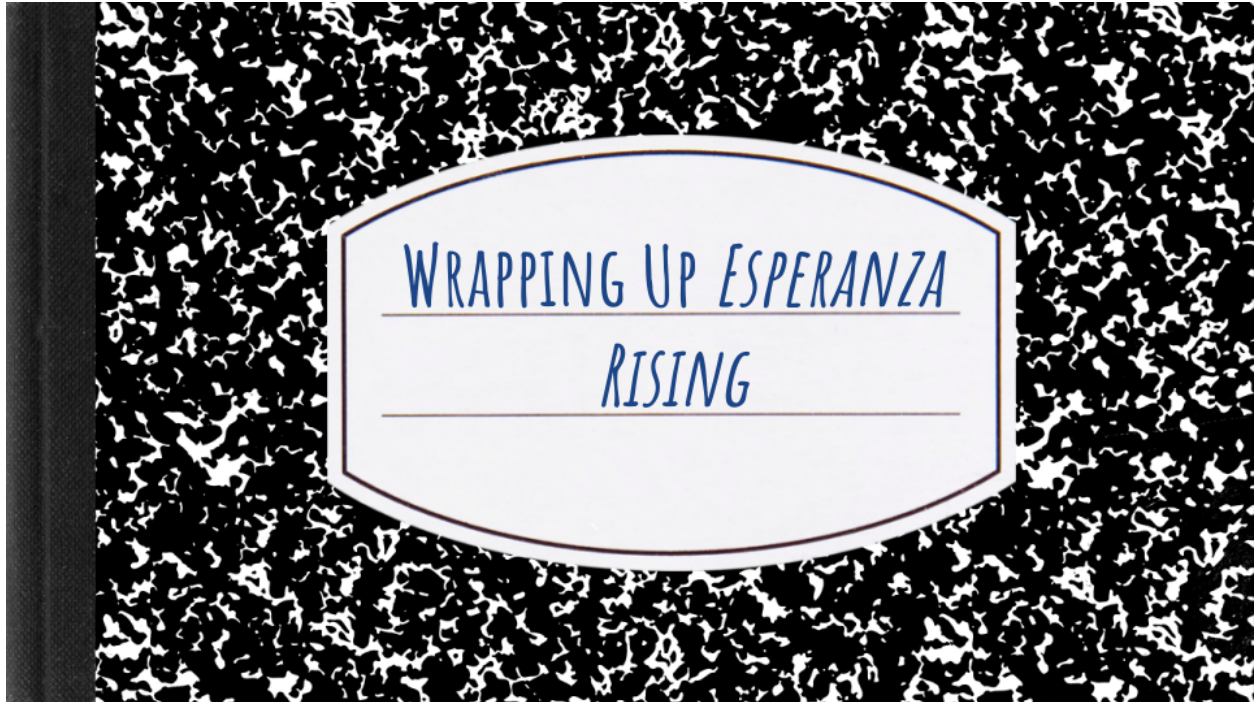
Example:

The Smiling Shark

by Carolyn Wells

There was an old Shark with a smile
 So broad you could see it a mile.
 He said to his friends,
 As he sewed up the ends,
 "It was really too wide for the style."





LEARNING OBJECTIVE:

The students will be able to...

- Discuss the cause/effect in the plot of *Esperanza Rising*
- Compare and contrast Esperanza's character at the beginning and end of the book
- Determine the theme of *Esperanza Rising*

CAUSE AND EFFECT



CAUSE AND EFFECT PRACTICE

Cause	Effect
He broke his arm.	
	The street was flooded.
The streets were snow-packed and icy.	
	The light turned on.

CAUSE AND EFFECT IN ESPERANZA RISING

Cause	Effect
Tio Luis set fire to their home and proposed to Esperanza's mom.	
	Bandits killed Esperanza's dad.
Strikers threatened workers who did not join them.	
	Mama was hospitalized.

CHARACTER DEVELOPMENT

What was Esperanza like at the beginning of the book?

What was Esperanza like at the end of the book?

Think about her character:

- How does she treat others?
- How does she feel about herself?
- What does she value?



CHARACTER DEVELOPMENT

"At the beginning, Esperanza was _____. I know because on page _____ it says, "_____."

"At the end, Esperanza was _____. I know because on page _____ it says, "_____."

Think about her character:

- How does she treat others?
- How does she feel about herself?
- What does she value?

THEME

Theme: an underlying message or the big idea in a story. Most stories have more than one theme.

Common theme examples:

Courage, Family, Perseverance, Friendship, Acceptance, Loyalty, Growing Up, Passion, Transformation, Cooperation, Honesty

DETERMINING THEME

49

To help determine the theme of a story, ask yourself these questions:

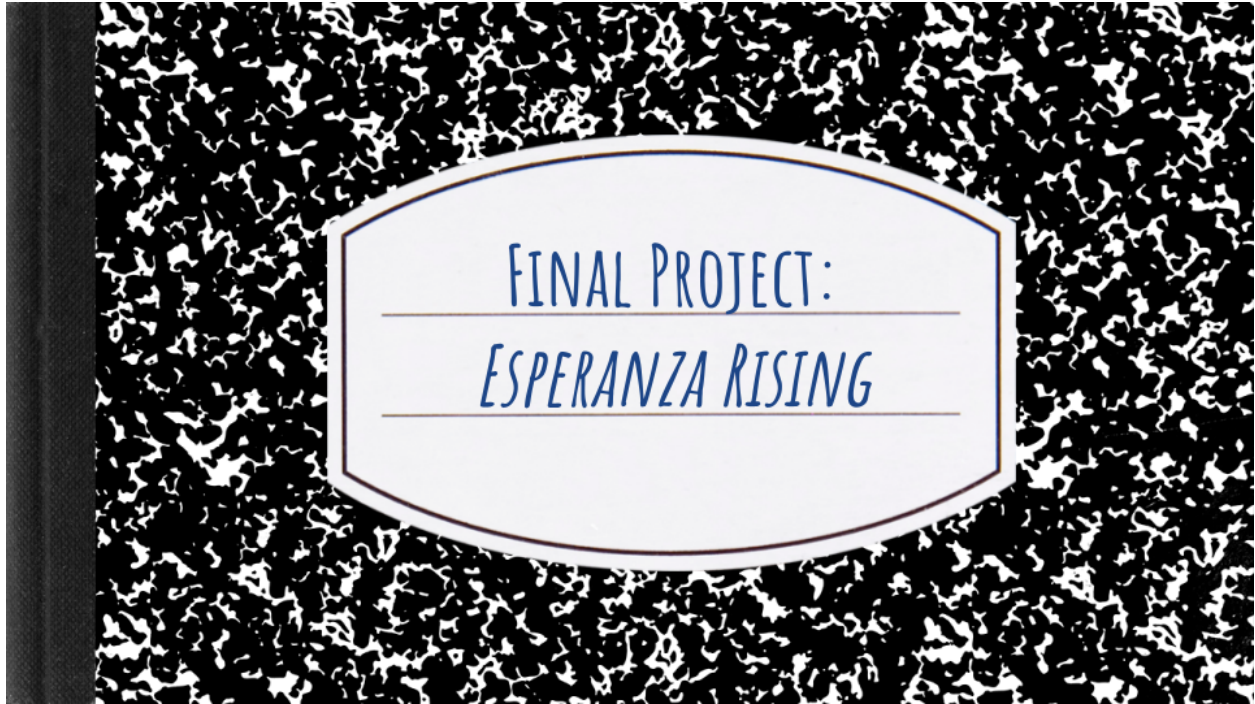
- Do the characters learn anything throughout the story?
- Do the characters change?
- Do the characters have any beliefs about life or people in general?
- Why do the characters act the way they do?

DETERMINING THEME

50

What are themes in *Esperanza Rising*?

Which theme do you connect with the most? Which one do you believe is the most important message for the author to share?



LEARNING OBJECTIVE:

The students will be able to...

- Describe the setting of *Esperanza Rising*
- Recall important scenes from the book
- Brainstorm a new setting for writing

REVIEW AND RECALL

53

What is the setting of *Esperanza Rising*—time? Place?

What was your favorite scene from *Esperanza Rising*? What made it memorable?

WRITING ASSIGNMENT

54

Imagine that next year, Esperanza moves to Nebraska. Rewrite one of the scenes in *Esperanza Rising*, changing the setting to present day Nebraska. You may add yourself into the story as another character if you choose. Describe the original conflict in the scene in a new setting, and recreate the time, place, and circumstances in a way that reflects your experience and life.

Write 2–5 paragraphs recreating a scene with Esperanza in Nebraska.

WRITING ASSIGNMENT

55

Guiding Questions:

- What challenges would you face if you were Esperanza in your favorite scene?
- How are those challenges similar or different to your life?
- What might this scene look like if you were the main character?
- How can you describe the setting-- sound, taste, touch, smell, sight?

EXAMPLE WRITING

56

Esperanza opened her eyes, and forgot where she was for a moment. She looked around and saw white curtains and light pink walls. For a second she almost thought the birthday song might come drifting through the window like it did at El Rancho De Las Rosas. Suddenly, it hit her. She was starting over again, since she moved from Aguascalientes all the way to Nebraska. Now she had to share a bedroom with one other person in the family, and Mama insisted this would be a great new life. She wondered how anything could be great compared to El Rancho De Las Rosas.

Downstairs, Esperanza and Mama were getting to know the family they were working with. She learned that after every meal, she would be expected to sweep the hardwood floor in the kitchen while Lisa, the other girl in the family, wiped off the counters. She tried to picture all of the times she had seen Hortensia sweep, but the picture was not clear. How did she hold the broom? Hortensia always made a neat pile with her broom-- it couldn't be too hard, could it?

EXAMPLE WRITING (CONT.)

57

They sat down to eat breakfast, and Esperanza was so excited to see delicious pancakes on the table. However, by the time the plate got to her, all the pancakes were gone! All she was able to eat were scrambled eggs. She pushed them around her plate, wishing for Hortensia's cooking. Lisa was asking her about life before she moved, and it was making Esperanza homesick. She whispered, "at least your job is good, sweeping is so easy!" She smiled, but looked away when Esperanza did not respond.

When breakfast was over, Esperanza was hesitant to start sweeping. She did not want anyone to know that she had never swept the floor before, especially Lisa. Finally, everyone else finished their jobs, and Mama reminded her that she needed to sweep. Esperanza glanced into the living room where the whole family sat. She snuck to the cleaning cabinet and pulled out the broom quietly, so she wouldn't draw any attention toward herself. She held the broom with the brushes down like Hortensia and awkwardly turned the stick with both hands. The broom spun in circles and made dust fly into the air. She tried to make a neat pile, but every attempt made more crumbs and dust soar in opposite directions.

EXAMPLE WRITING (CONT.)

58

Just then, she heard a small giggle coming from the doorway, as Lisa started laughing and dancing like a chicken, mocking her sweeping. Pretty soon, everyone in the family was laughing and Esperanza felt her cheeks burning. She ran out of the room and dove under the covers in the bedroom she shared with Lisa. Esperanza wondered how she could ever face the rest of the family again.

WRITING ASSIGNMENT

Imagine that next year, Esperanza moves to Nebraska. Rewrite one of the scenes in *Esperanza Rising*, changing the setting to present day Nebraska. You may add yourself into the story as another character if you choose. Describe the original conflict in the scene in a new setting, and recreate the time, place, and circumstances in a way that reflects your experience and life.

Write 2-5 paragraphs recreating a scene with Esperanza in Nebraska.

WRITING ASSIGNMENT: BRAINSTORMING

Use your graphic organizer to brainstorm a scene and setting for your writing.

1. Pick which scene you will rewrite. Describe it- who is involved? What are the characters doing? What is the conflict?
2. Describe the new setting you will use- what does it look, sound, smell, and feel like?
3. How will you adjust the conflict, characters, or plot to make sense with your new setting?

WRITING ASSIGNMENT:

As you are writing your scene, consider adding the following elements of great writing:

1. Sensory details (smell, sight, sound, taste, touch)
2. Figurative language (metaphor, imagery)
3. Dialogue (characters speaking- use "quotation marks")
4. Transition words (first, finally, then, next)
5. Theme (is your theme the same or different from the text?)

WRITING ASSIGNMENT: PEER REVIEW

1. Find your writing partner. Decide who will go first.
2. Partner 1 will read their scene out loud to Partner 2.
3. Partner 2 will give two stars and a wish to Partner 1.
 - Stars: 2 things they did well ("I liked how you...")
 - Wish: 1 thing they could improve ("I wonder..." or "I wish...")
4. Switch roles and repeat.

WRITING ASSIGNMENT: SHARING

Celebration Options:

- Jellyfish clap
- Firework clap
- Air High 5
- Round of applause

How did it feel to share your writing with someone at home?

Lesson Commentary

The following lesson commentary is intended for teacher use. It accompanies the student-facing teaching slides and clarifies the intended purpose and use of the slides. The slides alone are not enough to be useful in a classroom, and the lesson commentary should help teachers understand the idea behind each slide and carry out the lesson successfully. Included in the lesson commentary are ideas for carrying out the lesson in the classroom, notes, optional extension activities, resources, and standards for learning. These ideas are organized by slide number, and each part of the lesson commentary can be found in the “Notes” section of their corresponding slide on the Teaching Slides. The final portion of the Teaching Slides and Lesson Commentary is the Final Project created to conclude *Esperanza Rising*. The project is an application of learning in writing, and asks students to write 2-5 paragraphs recreating a scene with Esperanza as a character, but moving the setting to Nebraska. I chose Nebraska, as I plan to teach in Nebraska, however teachers should choose the state or region that their own students will relate to their life. This final project develops important skills of perspective taking, comparing and contrasting, and creativity and applies student’s learning from the unit about character traits and figurative language. There are optional ideas about how to extend thinking with the final project, conduct peer reviews, and share writing after completing the project. Everything in the lesson commentary and teaching slides is intended to be adaptable, as you, the teacher, know your own classroom best.

***Esperanza Rising* Lesson Commentary: Accompanies [Teaching Slides](#)**

Standards:

CCSS.ELA-LITERACY.RL.5.2

Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.

CCSS.ELA-LITERACY.RL.5.3

Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

CCSS.ELA-LITERACY.RL.5.4

Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

CCSS.ELA-LITERACY.RL.5.5

Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

[CCSS.ELA-LITERACY.RL.5.6](#)

Describe how a narrator's or speaker's point of view influences how events are described.

CCSS.ELA-LITERACY.RI.5.5

Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

Introduction: Introduce the book! If resources allow, pass out copies of the book to the students, individually or with partners/groups. Let students know that Esperanza means hope.

- Slide 3: Review the learning objective by having students read the underlined words together as you read.
- Slide 4: Give students a chance to see the author's face and recognize whose words they are reading. This step is important for representation. Leave these pictures up while you introduce the title and author of the book and be sure to point out the picture of the author to credit her work.

- Slide 5: Students notice the details on the cover such as the farm land, roses, the main character. Discuss the title: Esperanza means hope, Rising has multiple meanings. [The questions arose from RL 5.2.](#)
 - Optional side activity: What is the story of your name? For this activity, give students a chance to talk to their parents about how they were named and look up the meaning of their name. Send home questions with students and an email/note home for parents to let them know about the activity. Later in the week, allow time for students to share with a partner or the full class if they choose.
- Slide 6: When reviewing vocabulary, you can connect migration with migratory animals such as butterflies or birds to help students see that migration is less permanent. Be sensitive as immigration could have a positive or negative connotation associated with it for some students-- present it simply as the definition without politics.
- Slide 7: Pronunciation: aa·gwuhs·kaa·lee·**en**·teis. Meaning of words: agua (water) calientes (warm)
- Slide 8: This is not a comprehensive list of crops grown in the area, they are representative of which crops are relevant for Esperanza in this book.
- Slide 9: Setting- ask students what they know about the Great Depression. Give background information about the time period (the high rates of unemployment, closure of banks, economic hardships on most Americans and globally, repercussions of the depression, etc) Dust bowl, give background information about the middle region of the country, unusable fields, dust storms, and the way the climate and weather forced many farmers to go bankrupt. Migrant worker camps, talk about who lived there (families

immigrants and migrants), what life was like (patched together homes, close living quarters, etc)

- Slide 11: Teaching textual evidence: use the [ACE](#) strategy described here
 - Show how the author wrote the same thing in Spanish and English with the case of mi nieta (granddaughter), and how students can understand the meaning of Abuelita (grandmother) by using clues about her from the text.
 - Usually the author explains what the Spanish words mean in English right after the characters speak it in their native language. This sometimes look like dialogue (as if they said the same thing twice, once in each language), and sometimes can be found through context clues.
 - Text from page 12.
- Slide 12: Review the questions to think about as students read, possibly write them somewhere else in the classroom so students can see them during independent reading time. These questions will lead into the final project, so make sure students are thinking about relating Esperanza's challenges to their own life.

Key Moment 1: Mountains and Valleys

Building background knowledge: pages 1-56 (life before and deciding to leave Mexico)

Complete this lesson after students have read pages 1-57

- Slide 14: Review the learning objective by having students read the underlined words together as you read.
 - Figurative language (metaphor) (RL 5.4)
 - Point of View (RL 5.6)

- Slide 15: Review the definition of point of view, then have students find examples in the text that show how we know this story is told from Esperanza's point of view
 - Use a Padlet or another resource to allow students (individually or in small groups) to communicate their ideas about how the story would change from different perspectives. Then, use the tool to lead a whole group discussion about point of view.
 - Have students look at specific scenes to help them see how the story might change-- good scenes to think about would be when Tio Luis announced Mama would have to marry him to keep the house (page 33), when the house was on fire (page 41), or when they decided to move to America (page 50)
- Slide 16-17: Introduce metaphors with the first slide and video, then show example sentences and examples from the text to model how to figure out what a metaphor means. Be sure to explain that they are not literal meanings, and we have to think about the comparison/deeper meaning to understand what the author is trying to say.
- Slide 18-20: Reread the parts where Abuelita is talking about mountains and valleys (page 14-15 and page 51). Show the pictures of literal mountains and valleys, then of the crochet pattern with mountains and valleys. Ask students to work with partners/small groups to analyze the deeper meaning behind Abuelita's words (written on slide 19).
 - This is another opportunity for students to share their thinking using a collaboration tool such as Padlet
 - Use the [Key Moment 1 Worksheet](#) to record thinking
- Slide 21: Review the questions to think about as students read, possibly write them somewhere else in the classroom so students can see them during independent reading

time. These questions will lead into the final project, so make sure students are thinking about relating Esperanza's challenges to their own life.

Key Moment 2: Learning how to work

Complete this lesson after students have read through page 157 (worker camp life: pages 100-157)

- Slide 23: Review the learning objective by having students read the underlined words together as you read.
 - Comparing and Contrasting events, settings, and characters (RL 5.3)
- Slide 24: There is a video linked to the picture on this slide showing the definition of character traits and how to put them in a Venn diagram. Have students give more ideas to add on to the examples listed above. Emphasize that character traits can be both positive and negative, and describe the personality and looks of a person.
- Slide 25: Use the Venn diagram to compare and contrast two similar events in the book-- two times when Esperanza listens for the Earth's heartbeat. The first event happens on page 2-3. Reread this event. Then reread the second event from page 91-93. Discuss the context with each of these events, where they occur, who is involved, etc. Have students take notes on their [Key Moment 2 Worksheet](#) throughout this lesson.
- Slide 26: Use the Venn diagram to compare and contrast two of the main characters of the book. Make sure to have students use textual evidence to defend their claims about the characters. Then, have students relate themselves to the characters. Have them think about character traits that describe them, and see if they match any of the traits listed for the two characters. Good descriptions of characters can be found on the following pages:

11 (physical description of Esperanza), page 45 (dialogue with Tio Luis), 67-70

(Esperanza interacting with peasants), 86 (physical description of Isabel), 87-90 (Isabel and Esperanza interacting with each other), 97 (Esperanza interacting with Marta), and 113-120 (Isabel and Esperanza working together in the camp).

- Slide 27-28: Review the settings using the slide from the book introduction on slide 26. Use the Venn diagram to compare and contrast the two main settings of the book. Make sure to have students use textual evidence to defend their claims about the settings. Then, have students compare Nebraska (or your home state) to the two settings in the story. This thinking will help them with the final project, so make sure students put this worksheet in a safe place and write down their thoughts. Good descriptions of settings can be found on the following pages: 1 and 5-6 (description of the ranch), 87, 90-91 and 94 (short descriptions of Los Angeles), 100-102 (description of the camp).

Key Moment 3: Two sides of the river

Complete this lesson after students have read the whole book (ending: pages 199-253).

First time this is introduced: page 18

- Slide 30: Review the learning objective by having students read the underlined words together as you read.
 - Figurative language (metaphor, imagery) (RL 5.4)
 - Compare and contrast characters (Miguel and Esperanza) (RL 5.3)
- Slide 31: Describe imagery. Be sure to teach that it is a form of figurative language, and it is helpful to think of it in terms of the 5 senses. There is a video linked to the picture on this slide that has to do with imagery. For more helpful description about why/how

imagery is used in writing, visit this link: <https://literaryterms.net/imagery/>. The video begins with a short poem using imagery, then describes imagery. If time is limited, the description of imagery begins at 1:10. Here is the link: <https://youtu.be/UxASvORGoG4>

- Slide 32: Use the text from page 201 to discuss the imagery Pam Muñoz Ryan used. Talk about each of the 5 senses. Students can take notes or work with a partner during this activity using their [Key Moment 3 Worksheet](#).
- Slide 33: Revisit the meaning of metaphors with the same slide and video. Be sure to reiterate that they are not literal meanings, and we have to think about the comparison/deeper meaning to understand what the author is trying to say. The video begins with a short poem using metaphor, then describes metaphor. If time is limited, the description of metaphor begins at 0:49. Here is the link: <https://youtu.be/V4gMKZKU3IE>
- Slide 34: Revisit the metaphor about mountains and valleys found on pages 14-15 and 51. Ask students to explain the meaning of the metaphor and how they know it is a metaphor.
- Slide 35: Use this example to highlight that metaphor and imagery are even more powerful when they are used together. Have students find examples for the five senses and imagery, and examples of metaphor comparisons in the short text. Explain that the metaphors help assist the imagery, which makes the reading more enjoyable.
- Slide 36: Use an example from the text that shows how metaphor and imagery work together to help readers picture scenes and understand deeper meaning in text. Read students the scenes from *Esperanza Rising* where Miguel and Esperanza discuss the two sides of the river. The pages are: 18, 36-37, 222.
- Slide 37-40: (Optional). Have students write a poem using metaphor and imagery (like the poems in the videos provided for metaphor and imagery). Give students a choice on

which poem form to write. Describe the structure of a haiku with 5-7-5 syllables for each line. Describe the structure of an acrostic poem with specific letters chosen for the beginning of each line. Describe the structure of a limerick with the AABBA rhyming pattern and long/short lines. Be sure to point out the imagery and metaphor in each example! After examples, have students talk to a neighbor about which poem form they will choose, or do a short vote. Have students write two poems, one about a character in *Esperanza Rising*, and one about themselves of the same style!

Wrapping up: Finishing the Book

- Slide 42: Review the learning objective by having students read the underlined words together as you read.
 - Theme (RL 5.2)
 - Characters (RL 5.3)
 - Structure (RL 5.5)
- Slide 43: Use the simple video linked to the picture to explain what cause and effect means. (<https://youtu.be/T7uq3g0TVpU>). Be sure to let students know that the key words described will be found in books, but sometimes a cause and effect structure is a little more complicated than a simple sentence with keywords. Examples on the next slide!
- Slide 44: Practice simple examples. Do two examples together. Emphasize that there are no right or wrong answers, since multiple causes or effects could make sense in the given context. Have students record answers on their [Wrapping Up Esperanza Worksheet](#). Possible answers to the examples on the slides include the following: The doctor put his

arm in a cast. We got x inches of rain in the past few hours. Cars had to slow down and drive carefully. I flipped the light switch.

- Slide 45: Practice examples of cause and effect within *Esperanza Rising*. Have students work with a partner or small group to find possible causes or effects of the examples given. Emphasize that there is more than one correct answer. Then have a class discussion to review answers of cause/effect and ensure that each group is on the right track.
- Slide 46: Discuss how Esperanza's character developed throughout the book. Have students use textual evidence to back up claims.
- Slide 47: Discuss how Esperanza's character developed throughout the book. Have students use textual evidence to back up claims using the sentence frames provided.
- Slide 48: Describe what a theme is in a story with the general common examples listed. Be sure to let students know that the message will be centered on one of those values, but there will also be a claim with them like: always be courageous even when you are afraid or sometimes the most courageous person does not look like the strongest or smartest in a group, etc.
- Slide 49: Have students work with a partner to discuss each question and try to determine the theme of *Esperanza Rising*. Students will record their answers on their worksheet.
- Slide 50: Have a full class discussion about possible themes of *Esperanza Rising*. Remind students that there can be more than one central message in the book. Then use the list created as a class to lead a discussion about which message students connect with the most personally. Remind students that there is no right or wrong answer about the most

important theme, you are simply reflecting on what is important to individuals in the class.

Final Project: Rewrite one of the scenes in *Esperanza Rising*, changing the setting to present day Nebraska. Keep the characters the same, but recreate the time, place, and circumstances in a way that reflects your experience and life.

Guiding Questions: What challenges does Esperanza face in the scene you chose? How are those challenges similar or different to your life? What might this scene look like if you were the main character? How can you describe the setting-- sound, taste, touch, smell, sight?

- Slide 52: Review the learning objective by having students read the underlined words together as you read.
 - See Final Project Standards below
- Slide 53: First have students turn and talk to a partner about the first question, then review the setting as a class. Repeat with the second question to help students recall some of the interesting, exciting, or important scenes in the story. Have students record their favorite scene on their [Final Project Organizer](#) to refer to later.
- Slide 54: Read the writing assignment to students. Let them know that you will review the assignment again, but you are giving them an idea of where they are going so they can begin to build up ideas. Adjust the length of the assignment as appropriate for your students.
- Slide 55: Give students several minutes to think about their favorite scene in *Esperanza Rising*. Have students close their eyes and imagine their favorite scene like a movie scene. After a minute, tell them to change out Esperanza as a character in the scene and

pretend that they are the main character. After a minute, have students share with a partner about what their scene setting looked like, and how the scene changed when they pretended to be the main character. Let students know that an important setting in their life could become the new backdrop to their scene for the writing assignment, just like how they became the new main character in the scene.

- Slide 56-58: First, reread the scene chosen for this example. The sweeping scene can be found on page 116. Then, share the example of this writing assignment. Point out how the main idea and conflict in the scene are the same, but this time Esperanza is trying to do the same task in a modern Nebraskan household. Let students know that they can feel free to change the story to fit with a Nebraska setting, and may use their favorite scene in the book for inspiration, but their writing does not have to be the same as the original scene. If there is time, encourage creativity by meeting with small groups to discuss ideas for scenes (it can even be as simple as spending time talking to each small group while the groups discuss the guided questions). This could spark the creativity of other students from sharing ideas and let the teacher know that each student is on the right track.
- Slide 59: Revisit the prompt for writing. Clarify questions about the assignment and expectations. Give students ample writing time. For example, introduce the project and allow students to brainstorm for one day, then allow for 2-3 days of writing time to create a rough draft (goal being 1-2 paragraphs each day). Finally, have students edit with a checklist or peer review for editing for 1 day. After students finish their writing, allow time to share. You may draw sticks and allow students to say “yes” or “no” for sharing, and after each author shares allow them to pick a celebration for the class (jellyfish clap, firework clap, round of applause, snaps, etc.) Another option would be to have students

share their writing with a parent/guardian/sibling or anyone at home. At school, allow time for students to discuss one thing they enjoyed about sharing their writing with someone at home.

- Slide 60: This slide is optional to show students. It has a step-by-step guide to help students get started on their writing and brainstorming process. It also corresponds to the brainstorming worksheet. Keep this slide on the board during independent work time to give students directions to get started. Walk around and help individuals with brainstorming while other students work quietly.
- Slide 61: This slide is optional to show students. It has ideas for students to include literary elements during writing. Keep this slide on the board during independent work time to give students directions after the brainstorming phase. Walk around and support students' writing while other students work quietly, or have writing conferences with individuals.
- Slide 62: This slide is optional to show students. It has ideas for students to peer review. Keep this slide on the board during partner work time to give students directions. Walk around and support students' writing while other students work quietly, or have writing conferences with individuals.
- Slide 63: This slide is optional to show students. The following is one idea to allow students to share their writing: You may draw sticks and allow students to say "yes" or "no" for sharing, and after each author shares allow them to pick a celebration for the class (jellyfish clap, firework clap, round of applause, snaps, etc.) Another option would be to have students share their writing with a parent/guardian/sibling or anyone at home.

At school, allow time for students to discuss one thing they enjoyed about sharing their writing with someone at home.

Final project standards--

CCSS.ELA-LITERACY.W.5.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

CCSS.ELA-LITERACY.W.5.3.A

Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.

CCSS.ELA-LITERACY.W.5.3.B

Use narrative techniques, such as dialogue, description, and pacing, to develop experiences and events or show the responses of characters to situations.

CCSS.ELA-LITERACY.W.5.3.C

Use a variety of transitional words, phrases, and clauses to manage the sequence of events.

CCSS.ELA-LITERACY.W.5.3.D

Use concrete words and phrases and sensory details to convey experiences and events precisely.

CCSS.ELA-LITERACY.W.5.3.E

Provide a conclusion that follows from the narrated experiences or events.

CCSS.ELA-LITERACY.W.5.4

Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

CCSS.ELA-LITERACY.W.5.5

With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 5 [here](#).)

Overall Reflection

The main goal when I created this Senior Project was to combine my love of children's literature and my passion for increasing meaningful representation of diverse authors in the classroom. I hope to provide an opportunity for students to grow as individuals, as no two students will have the same experiences. Students can use Esperanza's experiences to think critically about their own personal identity and the identity of others. Additionally, students can enjoy this story and grow their excitement or engagement while reading *Esperanza Rising*. My goal is that this resource will be useful to the classroom and be an easy outlet for teachers to spark critical conversations about identity and perspective in a safe environment. This format for teaching a chapter book will be useful to future educators in examining critical themes in books that are yet to be published. Future educators can use Key Moments and a final project to frame thinking about literature, and provide avenues to make personal connections to text and characters. I believe that grounding the learning in personal connections and comparisons to the context of your classroom makes the literature more relevant and engaging. Additionally, depending on the length and content of the book, there may be more or fewer than three Key Moments, like I included for teaching *Esperanza Rising*.

Through creating this Senior Project, I have significantly increased my knowledge about teaching methods. I made student-facing lesson slides with notes and plans. I created original worksheets. I found standards to anchor a text. I discovered how to draw out meaningful learning experiences for students from literature. Most importantly, I learned about the concept of windows and mirrors in curriculum. I am passionate about striving for educational equity in my teaching career. Before embarking on this project, I knew that representation matters, but I uncovered practical ways to discuss and teach identity, perspective, and empathy for people who

have different life experiences. The idea that students should see their own life reflected and valued in an academic setting is one way that I hope to give more equitable access to students in my future classroom. I also hope to give students opportunities to encounter perspectives and lives that are different from their own, give them the chance to learn about and understand how different perspectives are shaped, and build an appreciation for how other people may see the world.

While I was creating this Senior project, my 3rd grade practicum class in Lincoln Public Schools (LPS) had a differentiated instruction group read *Esperanza Rising*. Luckily, I heard about it before they started so I was able to send the materials I was working on for my senior project. I created my lessons with 4th-5th grade in mind but was interested to see how the above-level 3rd grade group would do with this text.

I sent my project to my Cooperating Teacher (CT) not knowing if it would get used and what she would do to teach the book. Since I only attended practicum two days each week, I was disappointed that I was not there the day *Esperanza Rising* was introduced to the small group. My CT shared my work with the rest of her team, and they all used the introductory slides I created before the group started reading!

It was exciting to have my third graders use the content I created! It is very gratifying to know that at least one group of students has benefited from my work. My main goal with this project was to give an avenue for teachers to include more representation in the literature read in the classroom, and the background given on *Esperanza Rising* was new learning for the students in my practicum. My CT said that the information about Okies and immigration were very helpful to contextualize the book (slide 6, page 14). In this story, there are complicated issues such as power, status, and wealth that are integral to deeply understanding the plot. Without

knowing about the history of immigration and background on agricultural work in the 1930s, students might not understand the real historical events the plot was based around. Throughout the weeks I worked with my practicum students, I realized there needs to be information as far back as colonization in order for them to make sense of the divide between Miguel and Esperanza. This is a topic that can and should be addressed in classrooms as it comes up during reading *Esperanza Rising*.

With the small group of third graders in practicum, when we read about Miguel saying that “full bellies and Spanish blood go hand in hand,” the fact that my third grade practicum students were not aware of the complete history of colonization became extremely clear. I saw how important it is to make sure students have the full context to the story, since they were confused by the saying and asked questions like, “what is Spanish blood? Wait, isn’t Esperanza Mexican?” I was able to teach them more about how European colonizers took over the Americas. The context helped the students understand the story, but more importantly they were able to see a complicated issue that applies to real life. The students recognized that colonization and its long term effects aren’t fair. The more the students heard, the more questions they had, and they were surprised that characters like Miguel had an unfair disadvantage compared to characters like Esperanza. I saw how easily students can absorb difficult information and how engaged they are with history and events about people.

When I thought about teaching students about the harsh realities of colonization in the Americas, as well as the mistreatment of migrant farm workers, I was torn about exposing children to the difficult truths. I was reminded of what Dr. Thomas Peacock said when I attended the LPS *Families Read! Night*. He is an author and publisher of children’s literature whose publishing company (Black Bears and Blueberries Publishing) specializes in Native children’s

books written by Native authors. Dr. Peacock is also a member of the Fond du Lac Band of Lake Superior Anishinaabe Ojibwe. At the event, while discussing how teachers should approach the topic of colonization, he said, “There is nothing wrong with teaching the truth, it is complicated. The truth will set us free.” He also advised preservice teachers to reflect on the following questions: “what do you want Native students to know, do, and understand at the end of their education? And what do we want all students to know, do, and understand about Native Americans at the end of their education?”

Dr. Peacock’s words at the event helped me develop my thinking about this project further by inspiring me to dive into personal identity and develop social studies lesson ideas and resources to assist teachers who may run into the same questions this group of third graders had. Every day when I went into practicum, the students in my Esperanza group were excited to hear about what we were doing with the group that day. All of them seemed very engaged with the book, and they wanted to know what was going to happen next. The students were emotionally involved (shocked, disgusted, sad, etc during the beginning events where Esperanza hits rock bottom).

Having students actually use the “prototype” of my project gave me an opportunity to criticize and add to my work. I realized that some topics may be more sensitive in one classroom than another, depending on the individual background of each student. Additionally, I realized that I cannot make a perfectly suitable outline that works for every teacher and student. I intentionally determined that I should give suggestions for how to carry out teaching this unit while leaving space for each teacher to adapt the plans to fit with their own students’ needs, time constraints, and teaching in different formats (such as small groups rather than reading it as a class).

If I could do this project again, I would choose to create the project anchored around a different, newer text. Originally, I planned to create a year-long unit centered around identity using four different books to focus on different aspects of identity. The other books I chose to pair with *Esperanza Rising* (focusing on personal growth) were *Caterpillar Summer* by Gillian McDunn (focusing on challenges), *The Queen Bee and Me* by Gillian McDunn (focusing on friendship), and *Efren Divided* by Ernesto Cisneros (focusing on courage). I chose to start with *Esperanza Rising* because it made sense to begin the progression about personal identity with historical fiction, and then dive further into personal identity with realistic fiction books. I quickly realized that creating content for each of the four books was beyond the scope and time constraints of this Senior Project, but I had already started working with *Esperanza Rising* and chose to finish this book rather than restarting with a more recently published book. I hope to continue the work of this project in my own future classroom, and create more units that explore identity using newly published books. I believe that students should be exposed to the rich new literature that is always being published, and those new works should be appreciated in classrooms. I hope to continue the work of creating identity centered literary resources using new books in my future as an elementary educator, and through completing a Master's program in the near future.

Appendix A: Worksheets

The following pages contain worksheets to correspond with Teaching Slides and Lesson

Commentary including:

- Prediction Journal
- Key Moment 1 Worksheet
- Key Moment 2 Worksheet
- Key Moment 3 Worksheet
- Wrapping Up Worksheet
- Final Project Organizer

Name: _____

Date: _____

Prediction Journal

[illegible]

Name: _____

Date: _____

Key Moment 1- Mountains and Valleys

What does Abuelita mean when she says, “after you have lived many mountains and valleys, we will be together.” on page 51?

What are the mountains and valleys in Esperanza’s experience?

Mountains	Valleys

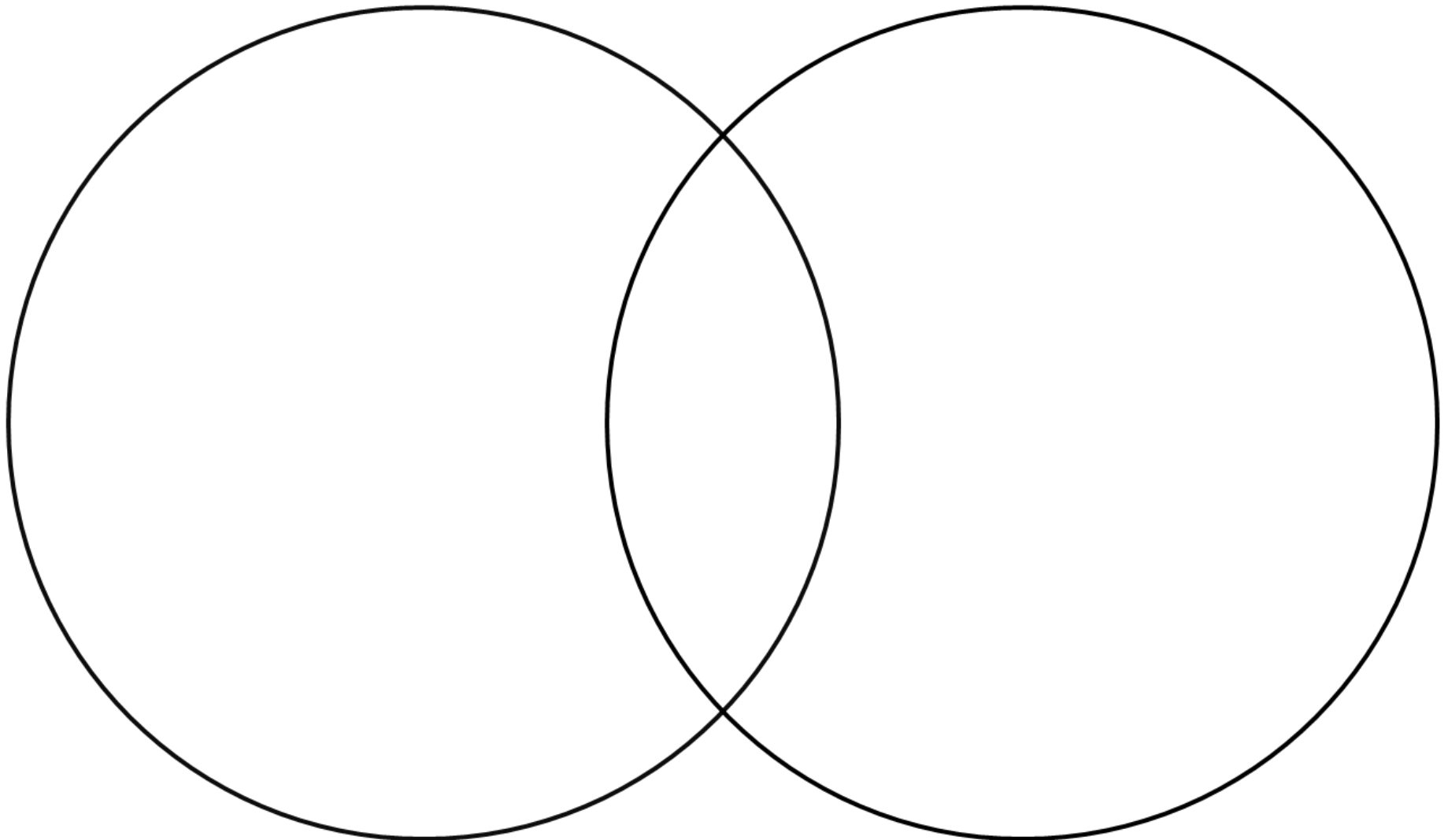
Name: _____

Date: _____

Key Moment 2- Comparing and Contrasting Events

Listening to the Earth- page 2-3

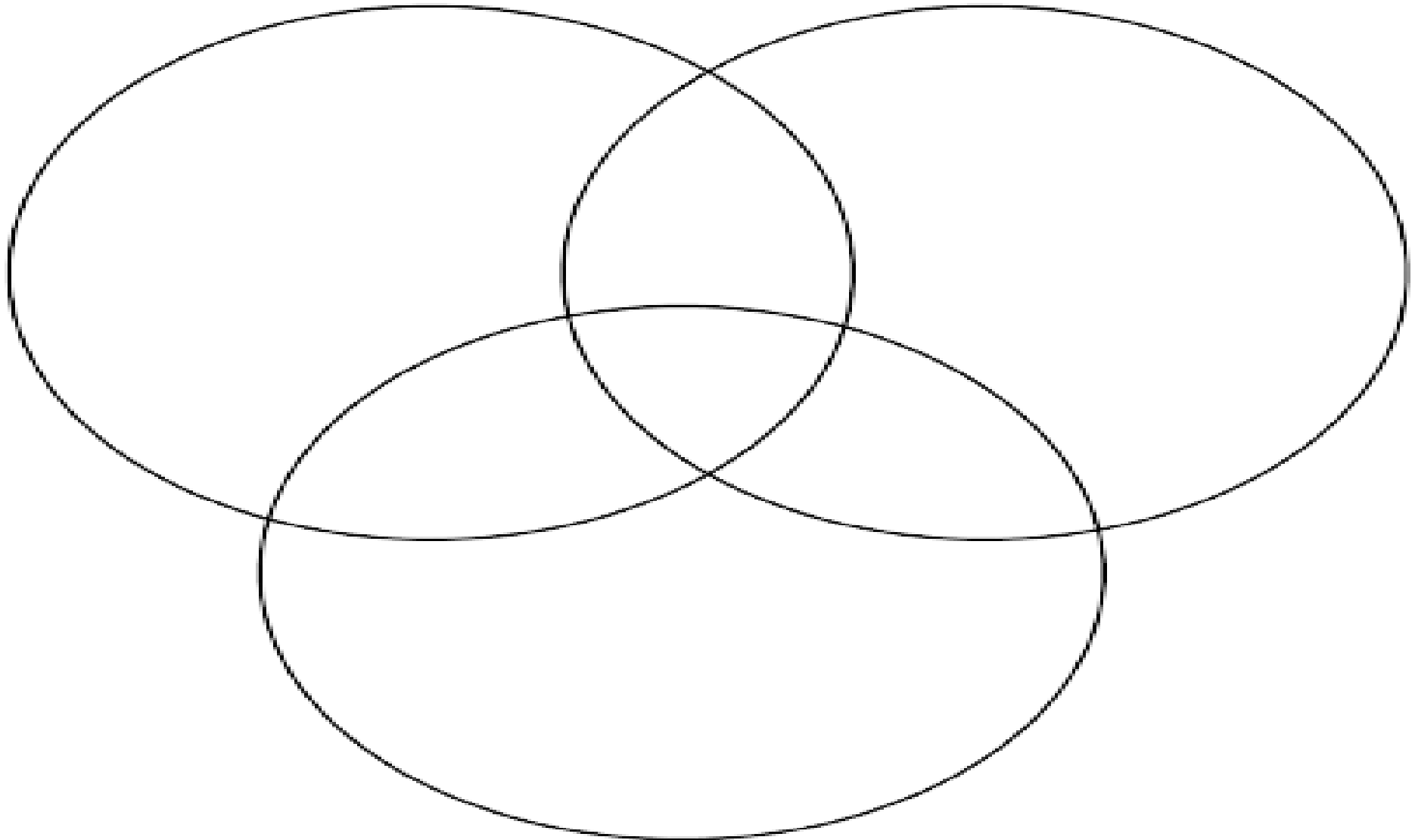
Listening to the Earth- page 91-93



Comparing and Contrasting Setting

Aguascalientes

California Central Valley

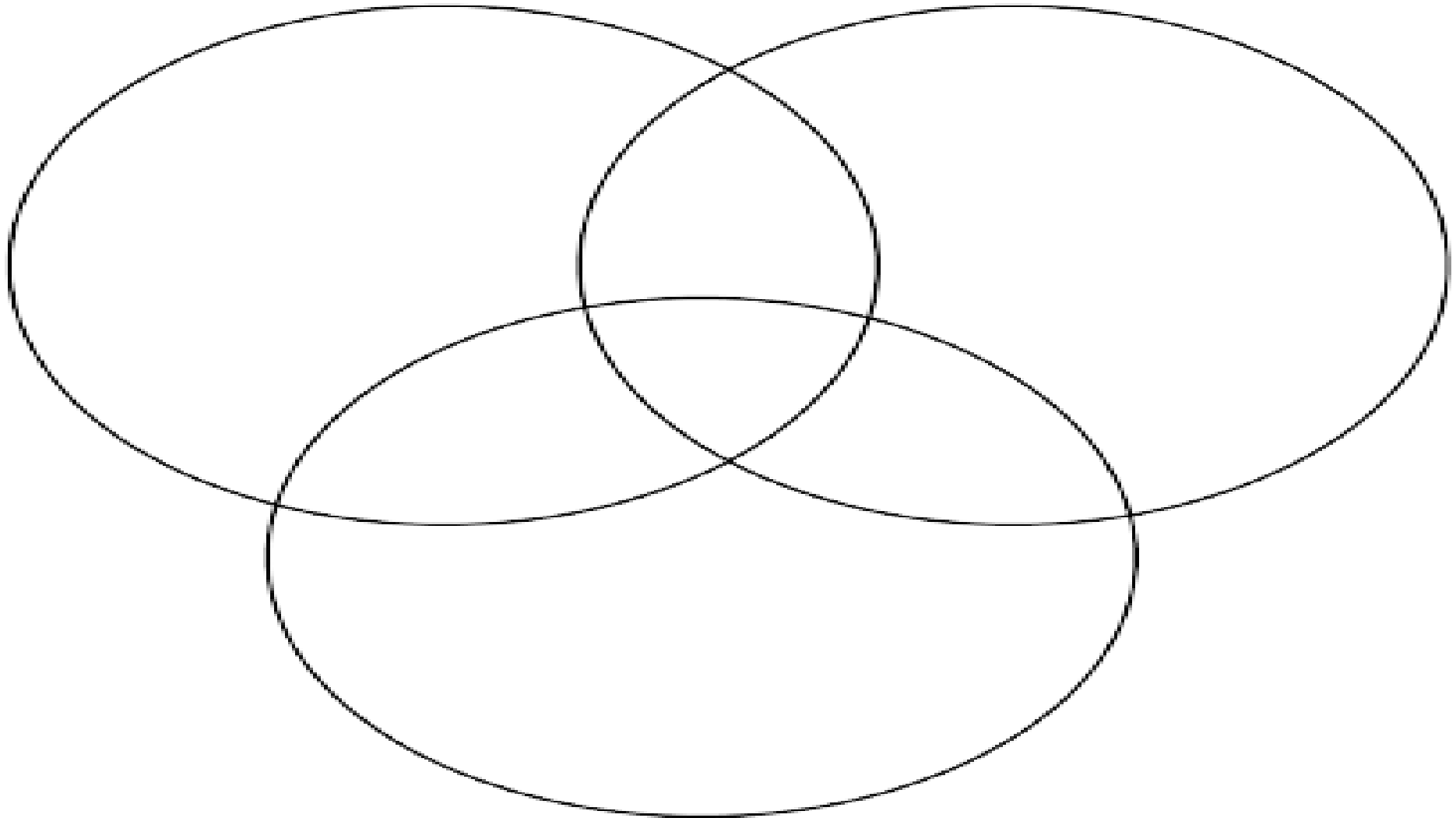


Nebraska

Comparing and Contrasting Characters

Isabel

Esperanza



Name: _____

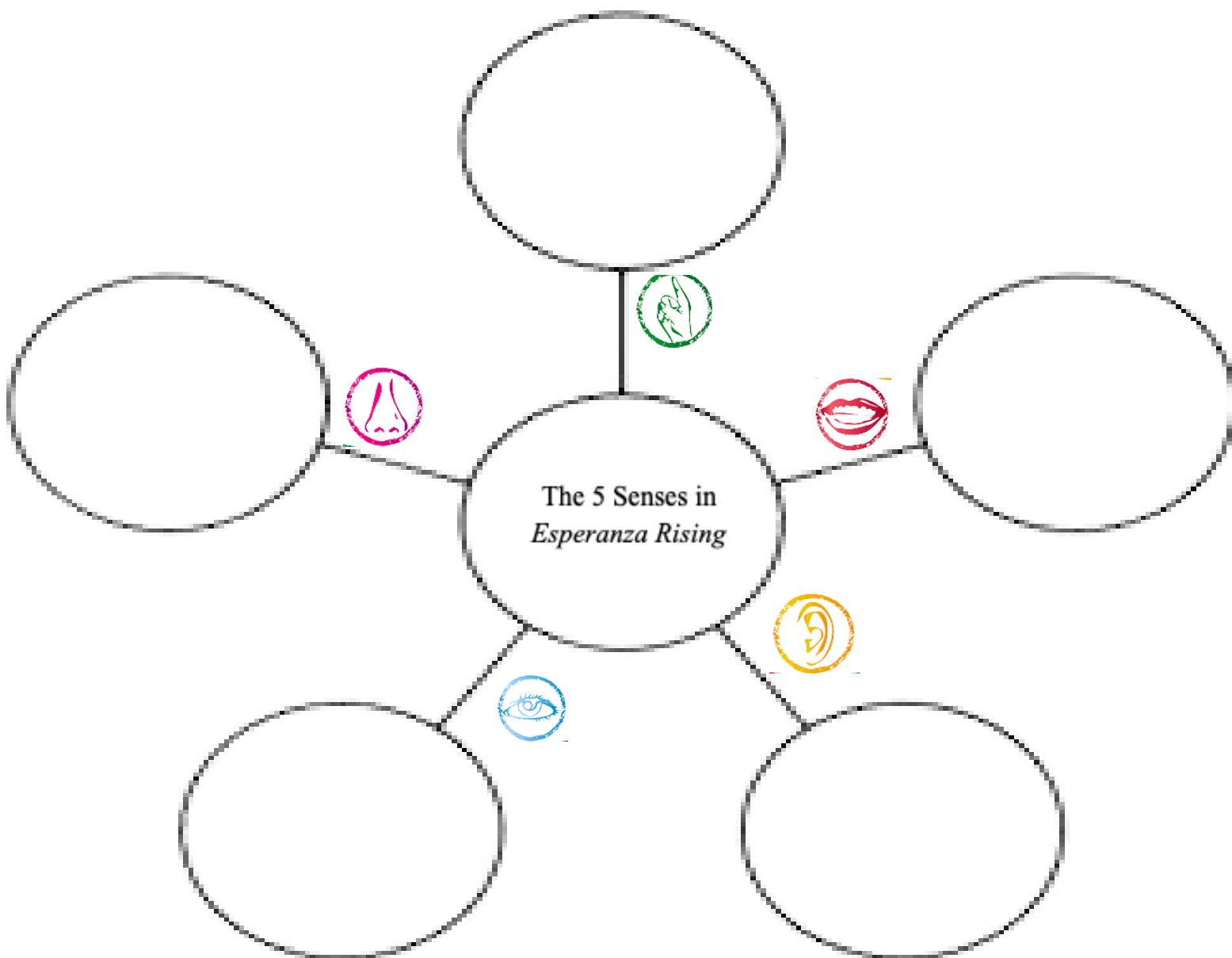
Name: _____

Date: _____

Key Moment 3- Metaphor and Imagery



Imagery:



Metaphor:

What is a metaphor in your own words?

Directions: For the following example, **highlight** examples of metaphors. Then describe the imagery used on the lines below (hint: think about the 5 senses).

“Bright sun rays peeked through my window and onto my face. I was a cocoon of warmth, and my pillow was a cloud under my head. My eyes adjusted to the light, and I saw a miraculous blanket of snow dusting everything outside! My heart leaped with joy as I raced to find my coat and hat.”



Directions: Reread pages 18, 36-37, and 222 of *Esperanza Rising*. On the lines below, describe the imagery the author used in these scenes using the 5 senses. Then, write about the deeper (metaphorical) meaning behind the river.

[illegible]

Haiku • Acrostic • Limerick

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Name: _____

Date: _____

Wrapping Up Esperanza Rising



Cause and Effect

Directions: Work with a partner to determine the missing cause (why something happened) and effect (what happened) in the following examples.

Cause	Effect
He broke his arm.	<hr/> <hr/> <hr/>
<hr/> <hr/> <hr/>	The light turned on.
The streets were snow-packed and icy.	<hr/> <hr/> <hr/>
<hr/> <hr/> <hr/>	The underpass was flooded.

Directions: Work with a partner to determine the missing cause (why something happened) and effect (what happened) in the following examples. Use your *Esperanza Rising* book to help when needed.

Cause	Effect
Tio Luis set fire to their home and proposed to Esperanza's mom.	_____
_____	_____
_____	Bandits killed Esperanza's dad.
Strikers threatened workers who did not join them.	_____
_____	_____
_____	Mama was hospitalized.

Character Development

Directions: Fill in the chart below with character traits that describe Esperanza at the beginning of the book versus the end of the book.

Esperanza at the Beginning	Esperanza at the End
_____	_____

Theme

Directions: Theme is an underlying message or big idea in a story. Use the following questions to help you determine one or more themes in *Esperanza Rising*.

What do the characters learn throughout the story?

How do the characters change over time?

What are the characters' beliefs about life?

Why do the characters act the way they do?

Directions: Using your answers to the questions above, write down what messages you think the author was trying to convey to readers.

What is the theme in *Esperanza Rising*?

The most important message the author was trying to convey is _____

_____, because _____

Name: _____

Date: _____

Esperanza Rising Final Project Organizer

My favorite scene in Esperanza Rising is....

This is my favorite scene because...

What challenges would you face if you were Esperanza in your favorite scene?

Name: _____

Date: _____

How are those challenges similar or different to your life?

What might this scene look like if you were the main character?

How can you describe the setting-- sound, taste, touch, smell, sight?

Final Project Brainstorm:

Original Scene:

Setting:

Conflict:

New Scene:

Setting:

Conflict:

Adjustments I will make to the new scene to fit with the setting and conflict include...

[illegible]

Appendix B: Social Studies Resources

The following pages contain resources to connect and extend this *Esperanza Rising* literary unit in social studies. It includes:

- Social Studies Unit Outline
- Social Studies Lesson 1
- Social Studies Lesson 2
- Social Studies Lesson 3
- *Esperanza Rising* Text Set

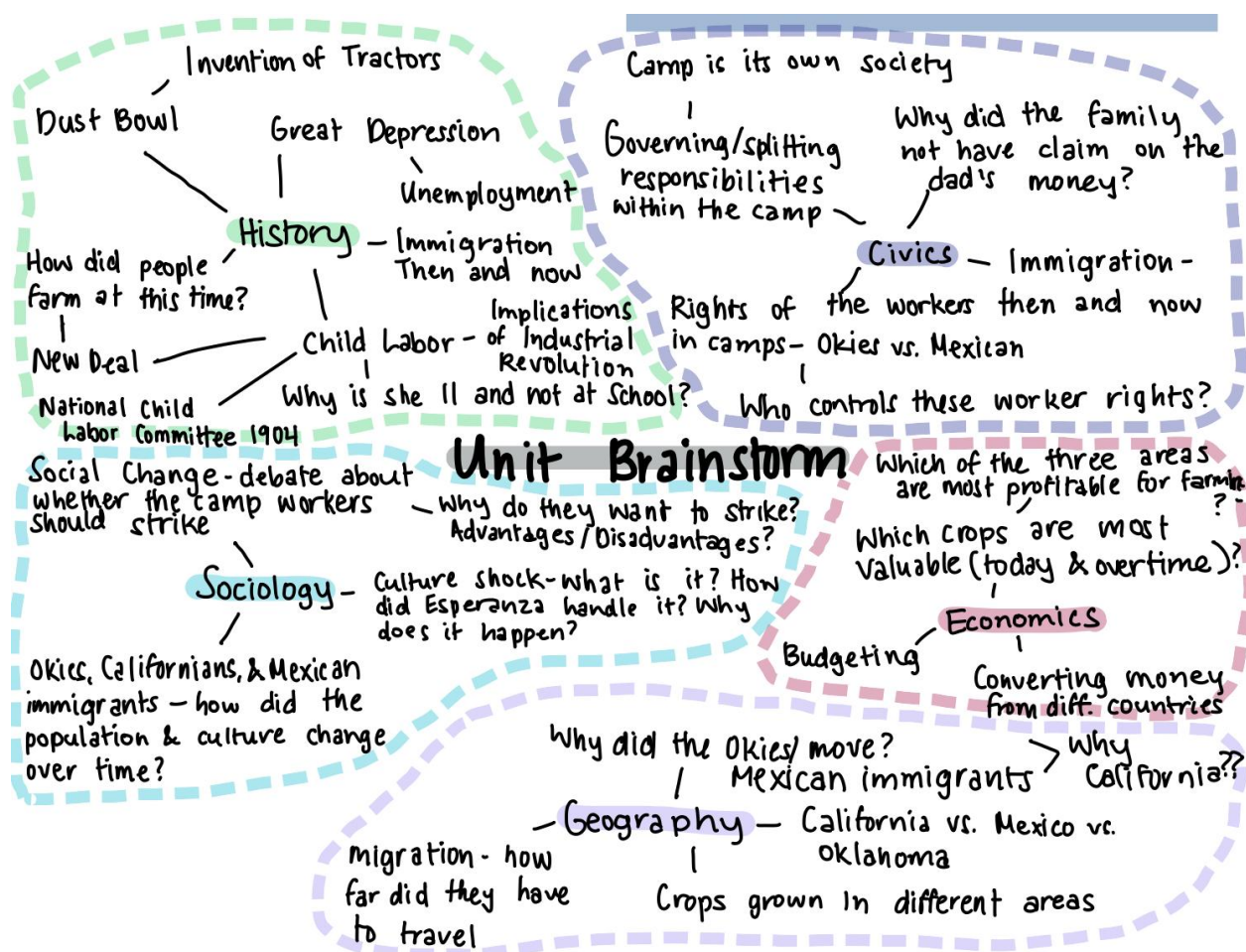
Social Studies Unit Outline

General Information:

This social studies unit outline is based on the ideology and practices outlined by authors Naomi O'Brien and Lanesha Tabb in their book *Unpack Your Impact: How Two Primary Teachers Ditched Problematic Lessons and Built a Culture-Centered Curriculum*. The five areas of social studies focused on in this unit aim to highlight different perspectives about the topic and give students background in history, sociology, economics, civics, and geography. Additionally, this social studies unit is intended for use in conjunction with the book *Esperanza Rising* by Pam Muñoz Ryan.

It is also important to ensure that nonfiction texts are used to supplement and provide factual background for fictional texts (as stated in *Unpack Your Impact* page 127). In this case, it is recommended that teachers also consider using nonfiction books about the historical experiences discussed in the unit below and *Esperanza Rising*. A few examples of possible texts to include are: *Children of the Great Depression* by Russell Friedman, *Dear Mrs. Roosevelt: Letters from Children of the Great Depression* by Robert Cohen, and *Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories* by S. Beth Atkin. Additional fictional titles that could be recommended to students interested in this topic include the following: *Out of the Dust* by Karen Hesse, *Christmas After All: The Great Depression Diary of Minnie Swift*, *Indianapolis, India, 1932* by Kathryn Lasky, *A Letter to Mrs. Roosevelt* by C. Coco De Young, *Blue Willow* by Doris Gates, and *Survival in the Storm: The Dust Bowl Diary of Grace Edwards* by Katelan Janke.

Unit Brainstorming (based on the 5 areas of social studies):



Unit Outline (Timeline in conjunction with class reading of *Esperanza Rising*):

Introductions: before starting the book

- What is a migrant worker?
- What is the Dust Bowl and how did it impact Midwestern farmers?
- What is the Great Depression?
- How did people farm in the early 1900s? How is it similar or different to how people farm today?

Building background knowledge: pages 1-56 (life before and deciding to leave Mexico)

- Where did California's migrant workers come from in the 1920s?
 - Who are Okies? Where are they from?
- Why did Okies and Mexican immigrants move? Why did they decide to live in California (instead of somewhere else)?
 - What is similar or different about California, Mexico, and Oklahoma?
 - Which crops grow in Aguascalientes, Mexico, Central Valley California, and in Oklahoma?

Migration and traveling: pages 57-99

- How far did the Okies and Mexican immigrant farmers have to travel when they migrated?
- What were the effects of the Great Depression on farmers and migrant workers?

Worker Camp Life: pages 100-157

- What other communities or societies have “governing” or self-established rules?
 - Within the society of the migrant worker camp, how did people divide their roles and responsibilities?
- What is budgeting and how does Esperanza budget her money?
 - How do Esperanza’s wages translate into money for Abuelita in Mexico?
 - How does money convert between different countries?

Joining the workforce: pages 158-198

- How did the Great Depression influence worker’s rights (including migrant farm workers)?
 - What are worker’s rights? How are worker’s rights similar or different for different types of workers (Mexican vs. midwestern)?

- How can workers improve their conditions?
 - Should the camp workers in *Esperanza Rising* go on strike to get better conditions, or do the disadvantages outweigh the benefits?
- What is child labor?
 - What were the rights and roles of children in the workforce at the time of the Great Depression?
 - What types of children were allowed to be in the workforce? What children were most likely to be in the workforce during the Great Depression?

Ending: pages 199-253

- How has the population and culture of California's Central Valley changed over time after the migrant workers established lives there?
- Which crops are the most valuable today? Which crops were most valuable in the 1920s and 1930s?
 - Where would a farmer be most profitable based on the value of crops: California, Central Mexico, or Oklahoma?

Bringing the unit together (final project): after finishing the book

- Final project: create a timeline showing the events in *Esperanza Rising*. Include relevant (real-life) historical events, and use artistic representations to show the impact that historical events had on Esperanza and other people living in the 1920s and 1930s.

The following are example lesson plans to be used in conjunction with the main ideas in this social studies unit. The first lesson would take place before students begin *Esperanza Rising*

to give historical context to the book. The second lesson would occur after students have read 214 pages of *Esperanza Rising*, and the final lesson would take place after students have completed the book. Of the five areas of social studies presented in *Unpack Your Impact*, these lessons focus on history and civics.

Link to Lesson 1: [Introducing the Book](#)

- What is the Dust Bowl and how did it impact Midwestern farmers?
- What is the Great Depression?

Link to Lesson 2: [Improving Working Conditions](#)

- How can workers improve their conditions?
- Should the camp workers in *Esperanza Rising* go on strike to get better conditions, or do the disadvantages outweigh the benefits?

Link to Lesson 3: [Final Project Introduction](#)

- Final project: create a timeline showing the events in *Esperanza Rising*. Include relevant (real-life) historical events, and use artistic representations to show the impact that historical events had on Esperanza and other people living in the 1920s and 1930s.

Inquiry Questions that could be addressed in the social studies unit:

- What is a migrant worker?
 - Where are the migrant workers and farmers from in *Esperanza Rising*?
 - How far did the Okies and Mexican immigrant farmers have to travel when they migrated?

- Who are Okies? Where are they from?
- Why did Okies and Mexican immigrants move? Why did they decide to live in California (instead of somewhere else)?
- What is similar or different about California, Mexico, and Oklahoma?
- Which crops grow in Aguascalientes, Mexico, Central Valley California, and in Oklahoma?
- How has the population and culture of California's Central Valley changed over time after the migrant workers established lives there?
- What is the Dust Bowl and how did it impact Midwestern farmers?
 - How did people farm in the early 1900s? How is it similar or different to how people farm today?
 - Which crops are the most valuable today? Which crops were most valuable in the 1920s and 1930s?
 - Where would a farmer be most profitable based on the value of crops: California, Central Mexico, or Oklahoma?
- What is the Great Depression?
 - What were the effects of the Great Depression on farmers and migrant workers?
 - How did the Great Depression influence worker's rights (including migrant farm workers?)
 - What are worker's rights? How are worker's rights similar or different for different types of workers (Mexican vs. midwestern)?
 - How can workers improve their conditions?

- Should the camp workers in *Esperanza Rising* go on strike to get better conditions, or do the disadvantages outweigh the benefits?
- What is child labor?
 - What were the rights and roles of children in the workforce at the time of the Great Depression?
 - What types of children were allowed to be in the workforce? What children were most likely to be in the workforce during the Great Depression?
- What is budgeting and how does Esperanza budget her money?
 - How does Esperanza's wages translate into money for Abuelita in Mexico?
 - How does money convert between different countries?
- What other communities or societies have "governing" or self-established rules?
 - Within the society of the migrant worker camp, how did people divide their roles and responsibilities?

Social Studies Lesson 1

Note: This lesson will be taught before students have started the book *Esperanza Rising* in order to give historical context for the book.

Instructional Decision Making (IDM)

Madeline Hunter's Element of Instruction

Modified Lesson Plan Format Whole/Guided Group

Name: Emma Fuller

Date: 5/2/21

Grade: 4th

Subject: Esperanza Rising Social Studies

OBJECTIVE(S):

Students will understand relevant vocabulary words.
Students will learn what is the Dust Bowl and how did it impact Midwestern farmers?
What is the Great Depression?

STUDENT FRIENDLY OBJECTIVE

Students will be able to...

- Describe major historical events of the 1930s
- Understand key terms for reading

STATE STANDARD

LA 3.1.5.c Acquire new academic and content-specific grade-level vocabulary, relate to prior knowledge, and apply in new situations.

LA 3.3.2.a Demonstrate active and attentive listening skills (e.g., eye contact, nonverbal cues, recalling, questioning) for multiple situations and modalities.

LA 3.3.3.d Listen, ask clarifying questions, summarize, and respond to information being communicated and consider its contribution to a topic, text, or issue under study.

SS 4.3.2 Compare the characteristics of places and regions and their impact on human decisions.

SS 4.3.3 Explain how human and natural forces have modified different environments in Nebraska and how humans have adapted

MATERIALS:

Lesson slides, videos (linked below), and worksheets (linked below)

ACCOMMODATIONS

(High-ELL-IEPs)

High- students may choose to work independently if they do not want to work with a partner

ELL- this is a very image and video-heavy lesson, which is helpful for ELL students! Read words out loud during videos, allow for students to use images to explain thinking with vocabulary and worksheets, and provide sentence stems during partner and independent work

IEPS- provide sentence stems for partner and independent work, support students with reading content as needed, always give students a chance to discuss ideas with a partner before sharing as a full group

ANTICIPATORY SET (also known as a HOOK)

- Have students analyze a [picture](#) from the Great Depression. Ask what they notice and what they wonder about the photo

EXPLICIT INSTRUCTION/MODELING (I DO)

Part 1: Vocabulary

- I will use examples and explain each vocabulary word
- Vocabulary: migration, immigration, Okies, migrant worker, Dust Bowl, Great Depression

Part 2: History

- I will show a [video](#) about The Dust Bowl
- Some parts of the video are silent—read words out loud as they appear on screen so students can listen or read text
- I will show a [video](#) about the Great Depression
- Turn on closed captioning so students can read or listen

GUIDED PRACTICE (WE DO)

Part 1: Vocabulary

- The students will talk to a partner about prompts with each vocabulary word

Part 2: History

- With a partner or small group students will complete the student-facing part of [this](#) resource to understand more about the Dust Bowl and Great Depression using primary sources

INDEPENDENT PRACTICE (YOU DO)

Part 1: Vocabulary

- The students will draw an example of the vocabulary word on their white boards independently

Part 2: History

- Students will complete a 3-2-1 activity about the Dust Bowl and the Great Depression—3 things I learned, 2 questions I still have, 1 opinion I have about this topic

ASSESSMENT

Pass out a sticky note: “write down one way you would’ve been impacted by the Dust Bowl if you were alive in 1930.”

Provide sentence stems:

- “I think my life would have looked different because...”
- “If I were alive, the Dust Bowl would have made _____ different for my family.”

CLOSURE

Have students share their 3-2-1 learning with a new partner using a stand up hand up pair up.

Social Studies Lesson 2

Note: this lesson will take place after students have read to page 214 of *Esperanza Rising* to expand thinking about the strikers in the camp.

Instructional Decision Making (IDM) Madeline Hunter's Element of Instruction Modified Lesson Plan Format Whole/Guided Group

Name: Emma Fuller

Date: 5/2/21

Grade: 4th

Subject: *Esperanza Rising* Social Studies

OBJECTIVE(S):

Students will understand relevant vocabulary words.
Students will learn about how workers can improve their conditions.
Students will debate about whether the camp workers in *Esperanza Rising* should go on strike to get better conditions, or do the disadvantages outweigh the benefits?

STUDENT FRIENDLY OBJECTIVE

- Students will be able to...
- Analyze working conditions in *Esperanza Rising*
 - Understand what workers could do to improve their conditions historically (in the 1930s)
 - Argue whether the workers should strike in *Esperanza Rising*

STATE STANDARD

LA 3.1.5.c Acquire new academic and content-specific grade-level vocabulary, relate to prior knowledge, and apply in new situations.
LA 3.1.6.b Identify and describe elements of literary text (e.g., characters, setting, plot, point of view).
LA 3.3.2.a Demonstrate active and attentive listening skills (e.g., eye contact, nonverbal cues, recalling, questioning) for multiple situations and modalities.
LA 3.3.3.d Listen, ask clarifying questions, summarize, and respond to information being communicated and consider its contribution to a topic, text, or issue under study.
SS 4.3.2 Compare the characteristics of places and regions and their impact on human decisions.

MATERIALS:

Lesson slides, *Esperanza Rising* book, signs in the classroom with “yes” and “no”, whiteboard

ACCOMMODATIONS

(High-ELL-IEPs)

High- challenge students to include a counterpoint in their independent argument about the topic and explain why their opinion is better despite the counterpoint

ELL- make sure to use images when describing vocabulary and teaching about history of worker’s rights. The signs for the debate should have a red x on the no sign and a green check mark on the yes sign for an additional visual cue. Provide sentence stems during the debate and on the check for understanding. Also, include the same images on the check for understanding that you use while teaching vocabulary. Give time for students to think before they choose sides, and the debate will allow for mixed grouping. Tell students to make sure each person in their group has an opportunity to share their thinking with the small group before the full class debate.

IEPS- provide sentence stems during the debate and on the check for understanding, support students with reading content as needed

ANTICIPATORY SET (also known as a HOOK)

- Reread page 170-172, where Marta talks about campers’ internal conflicts about the strike and page 199-208 where the strike is happening and there is an ICE raid.
- Ask students to take a vote about whether Esperanza should join the strike in the camp for better working conditions

EXPLICIT INSTRUCTION/MODELING (I DO)

I will introduce relevant vocabulary: strike, union, worker’s rights

- I will explain what work conditions looked like for migrant workers in Central California in 1930
- I will describe different ways that workers tried to get better working conditions historically, as well as possible consequences to those actions (both positive and negative)
- Remind students about the text and situate these terms in Esperanza’s story

GUIDED PRACTICE (WE DO)

- Students will debate about whether the camp workers in *Esperanza Rising* should strike. First, have students choose one side of the room. It should be clearly marked with “yes” and a check mark for the side that thinks they should strike, and “no” with an x for the side that thinks they should not strike.
- Then, give each side several minutes to discuss their thinking as a group.
- Draw sticks for people to share their thinking. The students may choose to share or say no thank you if they would not like to answer in front of the class.
- The teacher should take notes on the white board about each group’s arguments
- After a few minutes, the teacher will summarize what each side said and give more points for students to think about, depending on the arguments. Do not favor one side over the other, simply present facts the support both choices.

- Give students a chance to switch sides of the room if they would like and repeat this process again. Encourage students that they do not all have to think the same thing and let them know that it is okay that the whole class will not choose the same answer. Relate it to how not all the camp workers in the book chose the same answer either.
- Continue taking notes and allowing students to share their thinking.

INDEPENDENT PRACTICE (YOU DO)

- Students will return to their seat and show their opinion through writing.
- Students will write one paragraph detailing their opinion and reasoning behind whether the camp workers should strike or not
- Provide sentence stems, and leave the notes from the debate on the board to assist thinking and writing

ASSESSMENT

Students will complete a check for understanding writing the definition of *strike* and *worker's rights* in their own words.

CLOSURE

Students will vote about whether they think Esperanza will join the strike in the story. If there is time, invite students to share their thinking on why they voted for each choice.

Social Studies Lesson 3

Note: this lesson will take place after students have read *Esperanza Rising* to introduce a final project showing understanding of the unit. In a reading or writing lesson, students should create a timeline of events in the plot of *Esperanza Rising* before completing this lesson. Students may also need more than one day of work time to complete the project.

Instructional Decision Making (IDM)
Madeline Hunter's Element of Instruction
Modified Lesson Plan Format Whole/Guided Group

Name: Emma Fuller

Date: 5/3/21

Grade: 4th

Subject: *Esperanza Rising* Social Studies

OBJECTIVE(S):

Students will understand how different historical events in the 1930s influenced life in America in an interconnected way

Students will deepen their understanding of the text *Esperanza Rising* by connecting the events in the book to real historical events

STUDENT FRIENDLY OBJECTIVE

Students will be able to...

- Describe major historical events of the 1930s
- Use images and a timeline to outline the important historical events of the 1930s
- Overlap a fictional plot timeline with the true events the literature is based around to deepen understanding of the story and history

STATE STANDARD

LA 3.1.5.c Acquire new academic and content-specific grade-level vocabulary, relate to prior knowledge, and apply in new situations.

LA 3.1.6.b Identify and describe elements of literary text (e.g., characters, setting, plot, point of view).

LA 3.3.2.a Demonstrate active and attentive listening skills (e.g., eye contact, nonverbal cues, recalling, questioning) for multiple situations and modalities.

LA 3.3.3.d Listen, ask clarifying questions, summarize, and respond to information being communicated and consider its contribution to a topic, text, or issue under study.

SS 4.2.4.b Discuss how technology has affected the specialization of Nebraska's economy and surrounding states. For example: irrigation, agriculture and farm equipment, online trading,

geospatial technology (GIS [Geographic Information Systems] and GPS [Global Positioning System].)

SS 4.3.2 Compare the characteristics of places and regions and their impact on human decisions.

SS 4.3.3 Explain how human and natural forces have modified different environments in Nebraska and how humans have adapted

MATERIALS:

Lesson slides, Chromebooks, poster paper, markers, colored pencils, crayons, magazines/images, PebbleGo/Kiddle or other child-friendly search engines

ACCOMMODATIONS

(High-ELL-IEPs)

High- challenge students to include more images that show meaningful outcomes of the historical events they choose. They can also make a more detailed timeline if time allows by including more plot points or more historical events.

ELL- give students choices about how to show their understanding. They can use only images (and possibly labels) to show the historical events on their timeline, complete work in a first language, and/or work with a partner to showcase thinking. Give students a word bank of relevant historical events to choose from and scaffold the integration of plot timeline. As you review the historical events learned previously, use the same images to connect to prior learning, as well as adding some new images.

IEPS- allow students to work with a partner as needed, provide a word bank of historical events to choose from, give students choices for digital resources or paper creation, and scaffold the integration of plot timeline. As you review the historical events learned previously, use the same images to connect to prior learning, as well as adding some new images.

ANTICIPATORY SET (also known as a HOOK)

- Have students Rally Robin (go back and forth as many times as possible) saying important historical events of the 1930s

EXPLICIT INSTRUCTION/MODELING (I DO)

Final Project: create a timeline showing the events in Esperanza Rising. Include relevant (real-life) historical events and use artistic representations to show the impact that historical events had on Esperanza and other people living in the 1920s and 1930s.

Introducing the project:

- Review the historical events learning about in this unit: The Stock Market Crash of 1929, the Great Depression, Dust Bowl, popularization of the general-purpose tractor, etc.
- Give students a word bank of events to use for their project. Let them know that they do not have to use every event, only the top 5-10 they decide are most relevant/important in American history

GUIDED PRACTICE (WE DO)

With a partner, make a timeline with images describing the 5-10 most important historical events of the 1930s (some answers will vary).

- Students may choose to make a paper poster of their timeline or a digital version of their timeline
- All events should have at least one picture or image showing what the event was about- can be printed, found online, or drawn

INDEPENDENT PRACTICE (YOU DO)

Using their timeline of events from the plot of *Esperanza Rising*, overlay the fictional story plot line with historical events

- Students will combine both of their timelines to deepen their understanding of how *Esperanza Rising* is situated in real-life events

ASSESSMENT

Students will turn in their completed timelines as a formal assessment of their learning about the history of America in the 1930s and their comprehension of the book *Esperanza Rising*.

CLOSURE

Students will complete a gallery walk showcasing their completed timelines with the class.

***Esperanza Rising* Text Set**

This text set is based on important informational background topics for students, including: colonization of the Americas, the Dust Bowl, the Great Depression, women's rights, migrant worker life conditions in the 1930s, immigration over time, and striking, among others. It also includes a variety of book types- such as picture books, chapter books, poetry, and graphic novels. The following titles are recommended to extend thinking and learning about *Esperanza Rising* by Pam Muñoz Ryan:

Nonfiction Picture Books:

Women and the Right to Vote by Cynthia Chin-Lee- picture book for 8-10 year olds about women's rights in the US

I is for Immigrants by Selina Alko- picture book about different things the United States has gained through immigrant traditions transplanted to the US

Colonization for Kids: North American Edition Book by Baby Professor-- picture book for 8-12 year olds

Voices from the Fields: Children of Migrant Farmworkers Tell Their Stories by S. Beth Atkin

Nonfiction Chapter Books:

Kids on Strike! by Susan Campbell Bartoletti- nonfiction chapter book

Children of the Great Depression by Russell Freedman

Dear Mrs. Roosevelt: Letters from Children of the Great Depression by Robert Cohen

Fiction Chapter Books:

The Storm in the Barn by Matt Phelan- graphic novel

The Dust Bowl: An Interactive History Adventure by Allison Lassieur

Out of the Dust by Karen Hesse

Christmas After All: The Great Depression Diary of Minnie Swift, Indianapolis, India, 1932 by

Kathryn Lasky

A Letter to Mrs. Roosevelt by C. Coco De Young

Blue Willow by Doris Gates

Poetry:

Dreams from Many Rivers: A Hispanic History of the United States told in Poems by Margarita

Engle

Works Cited

- “5 Senses.” *RomeroGardens*, 26 May 2021,
<https://romerogardens.com/wp-content/uploads/2021/05/0-c24c7528-5d5b-41c8-9b5e-1016ea118f6f-300x172.png>.
- Bartek, Malia. “18 Cause-and-Effect Lesson Plans You'll Love.” *WeAreTeachers*, 12 Apr. 2021,
<https://www.weareteachers.com/cause-and-effect-lesson-plans/>.
- Character Traits - Youtube*. 19 Aug. 2020, <https://www.youtube.com/watch?v=B7hOnTAzL8Q>.
- Cisneros, Ernesto. *Efren Divided*. Thorndike Pr, 2021.
- “Crochet Mountain Range Blanket Pattern.” The Crochet Crowd. Accessed 15 Oct. 2021.
- “D's Acrostic Poem.” *KidsKud*. Accessed 15 Oct. 2021.
- “Dillo Al Tuo Cervello, Lui Ti Guarirà.” *Prestazioni Atletiche Deccellenza a Torino*,
<https://www.neuralmente.com/dillo-al-tuo-cervello-lui-ti-guarira/>.
- “Dust Bowl| Facts & Definition.” *Britannica*. Accessed 22 May 2021.
- “English Language Arts Standards.” *English Language Arts Standards | Common Core State Standards Initiative*, 2 June 2010, <http://www.corestandards.org/ELA-Literacy/>.
- Gunner, Jennifer. “125 Compelling Cause and Effect Essay Topics.” *Your Dictionary*,
<https://grammar.yourdictionary.com/writing/125-compelling-cause-and-effect-essay-topics.html>.

“Haiku: Poetry Writing for Kids.” *Teachers Pay Teachers*. Accessed 15 Oct. 2021.

“How to Teach Text Evidence.” *Rockin Resources*, Rockin Resources, 28 Sept. 2020,
<https://rockinresources.com/2016/03/how-to-teach-text-evidence.html>.

“Literary Terms.” Literary Terms. 1 June 2015. Web. 3 Nov. 2016. <<https://literaryterms.net/>>.

“Map of California Central Valley.” *USGS California Water Science Center*. Accessed 22 May 2021.

McDunn, Gillian. *Caterpillar Summer*. Bloomsbury Children's Books, 2020.

McDunn, Gillian. *The Queen Bee and Me*. Bloomsbury Publishing, 2020.

“Migrant Workers in the 1930s – Introduction.” *YouTube*, 15 Oct. 2017,
<https://youtu.be/Ji8kDTVCSYA>.

“Mobster Al Capone Ran a Soup Kitchen During the Great Depression.” *History.com*. Accessed 22 May 2021.

“Municipalities of Aguascalientes.” *Wikipedia*. Accessed 22 May 2021.

“Not as it Seems: Metaphor Mashup.” *Blogspot.com*,
<http://2.bp.blogspot.com/-Eby1ZwxHXKo/TyoKImEw3aI/AAAAAAAAACyw/u4hZdFj3y6o/s1600/Screen+Shot+2012-02-01+at+8.57.30+PM.png>.

O'Brien, Naomi, and Lanesha Tabb. *Unpack Your Impact: How Two Primary Teachers Ditched Problematic Lessons and Built a Culture-Centered Curriculum*. Dave Burgess Consulting, Incorporated, 2020.

“Old Vines Story & Significance.” *Turley Wine Cellars*,

<https://www.turleywinecellars.com/old-vines-story-significance>.

Peacock, Thomas. “Thomas Peacock.” *Thomas Peacock | The Loft Literary Center*, 2021,

<https://loft.org/artists/thomas-peacock>.

Red Room Poetry. “Red Room Poetry Object Poetic Device #2: Imagery.” *Youtube*, 15 Mar.

2020, <https://www.youtube.com/watch?v=UxASvORGoG4>.

Red Room Poetry Object Poetic Device #3: Metaphor - Youtube.

<https://www.youtube.com/watch?v=V4gMKZKU3IE>.

Ryan Pam Muñoz. *Esperanza Rising*. Scholastic Inc., 2007.

Ryan, Pam Munoz. “Esperanza Rising Cover Photo.” *Amazon.com*, Accessed 18 Apr. 2021.

Ryan, Pam Munoz. “Pam Munoz Ryan Photo.” *Wikimedia Commons*. Accessed 18 Apr. 2021.

Ryan, Pam Muñoz, et al. “Esperanza Rising Lesson Plan.” *Scholastic*,

<https://www.scholastic.com/teachers/lesson-plans/teaching-content/esperanza-rising-lesson-plan/>

Tearle, Oliver, PhD. “River at Sunset.” *10 Of the Best Poems about Rivers and Streams*,

Interesting Literature, 31 Jan. 2018,

<https://interestingliterature.com/2018/01/10-of-the-best-poems-about-rivers-and-streams/>.

Tschida, Christina M., Caitlin L. Ryan, and Anne Swenson Ticknor. "Building on windows and mirrors: Encouraging the disruption of" single stories" through children's literature."

Journal of Children's Literature 40.1 (2014): 28.

WallpaperCave - New Mexico Wallpapers, <https://wallpapercave.com/wp/wp2031722.jpg>.

WeAreTeachers Staff on July 12, 2018. "What Are Windows, Mirrors, and Sliding Glass Doors?" *WeAreTeachers*, 12 Oct. 2021,

<https://www.weareteachers.com/mirrors-and-windows/>.

Wells, Carolyn. "The Smiling Shark." *DLTK's Site For Kids*, 2015,

<https://www.dltk-kids.com/crafts/miscellaneous/cwells-thesmilingshark.htm>.

"Who Came Here in the 1930s and Why?" *Salinas Valley/1930s*. Accessed 18 Apr. 2021.